

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

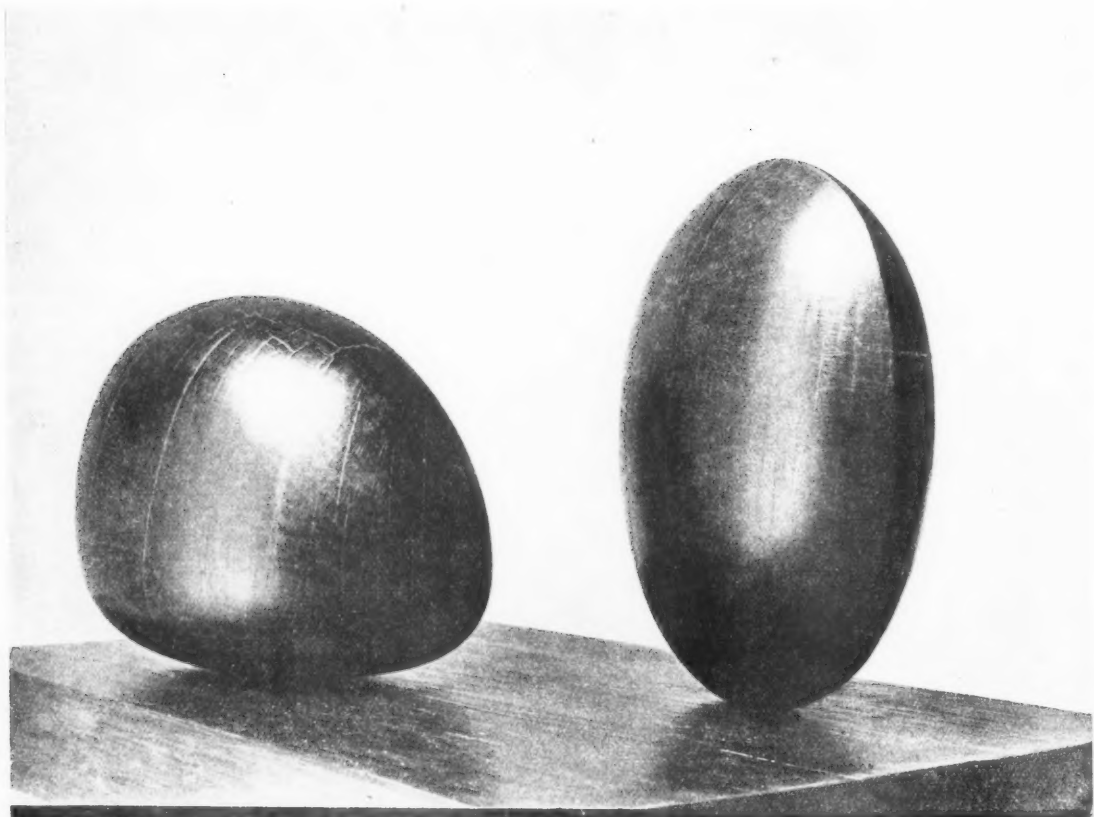
THIRD SERIES

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9 JANUARY 1937

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Carving in Snakewood by Barbara Hepworth (see pages 209 to 219)

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# JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 44. 3RD SERIES

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No. 5

## Journal

### ROYAL PATRONAGE AND THE ROYAL GOLD MEDAL

The Royal Institute has received the following memorandum from the office of the Privy Purse, Buckingham Palace :—

"The Keeper of the Privy Purse is commanded by the King to state that His Majesty is pleased to intimate to those Societies and Institutions which were recently granted Patronage by King Edward VIII that they may continue to show the Sovereign as their Patron during the present reign unless otherwise notified.—14 December 1936."

Intimation has also been received that His Majesty the King has been graciously pleased to continue the award of an annual Gold Medal for Architecture.

### PROGRESS IN HOUSING

The date on which the Overcrowding Standard of the Housing Act, 1935, came into operation in the areas of 1,282 local authorities in England and Wales was 1 January 1937. At various dates in the course of this year the standard will be enforced in almost all the remaining local authority areas. By the close of the year over 96 per cent. of all the authorities in the country will have the overcrowding provisions in operation. The few areas not yet included in any order are naturally those in which the problem is most serious. The Government have determined that the orders shall be taken seriously and enforced wherever they apply. The delay in enforcing the Act in certain areas is solely and wisely due to a realisation that to present a local authority with an order with which, by force of circumstances, it cannot comply would only result in the whole provision being brought into ridicule. It is infinitely better to accept the inevitable delays in a realist manner, and to get results according to plan, than to pretend to a comprehensive fulfilment which is in fact impossible. In the past there have been some justifiable complaints that the standard enforced by the Act was too low, chiefly because it takes into account living rooms as

sleeping accommodation, but it must be realised that any higher standard would, as things are, take even longer to enforce. The demand for a higher standard must not be forgotten. As soon as conditions have improved sufficiently to allow higher standards to be applied realistically new Acts must be passed. In housing we are too far behindhand to contemplate resting on our laurels for one moment.

A recent housing return by the Ministry of Health states that during the year ended 30 September 339,538 houses were completed. This is a record figure, exceeding the previous best by 10,000. Of this figure about 65,000 were built by local authorities and 274,348 by private enterprise without State aid. There were just over 1,000 unsubsidised local authority houses and just over 300 subsidised private enterprise houses. The number of houses built by the local authorities in the second half of the year under review exceeded that built in the first half by about 9,000, whereas eighteen thousand fewer private enterprise houses were built in the second half than in the first. During the year ended 30 September 1936, 99,206 private enterprise houses of a rateable value not exceeding £13 (£20 in Greater London) were built for sale, and 36,686 of this value were built to let. There were 141,204 private enterprise houses of a rateable value exceeding £13 but not exceeding £26 (£21 to £35 in Greater London) built for sale and 29,862 built to let.

These results are encouraging. Unhappily we must realise that another story underlies these amazing figures. No architect needs telling how deplorable is the average standard of private enterprise building throughout the length and breadth of the country. It is worth remembering that each house built, however ugly, jerry-built, vulgar and pretentious it may be, still counts as *one* in these statistics. If a qualitative assessment could be made, not merely of æsthetic qualities but of the whole gamut of social amenities, 200,000 perhaps of these speculatively built houses would appear on the debit rather than the credit side.

## BYE-LAWS

As already announced in the JOURNAL, the Minister of Health has appointed an Advisory Committee to assist in the revision of the Model Building Bye-Laws, and a Joint Sub-Committee of the Practice and Science Standing Committees has been set up to advise and assist the R.I.B.A. representative on the Minister's Committee. Members are invited to submit for consideration any suggestions or proposals which they may wish to make on the subject of Model Bye-Laws, and in particular details of cases in which inconvenience has been caused to them as a result of the present lack of uniformity in the existing bye-laws of local authorities.

This information should be sent to the Secretary R.I.B.A. as soon as possible and in any case not later than the end of January.

## SIR REGINALD BLOMFIELD'S EIGHTIETH BIRTHDAY

On the Monday before Christmas almost a hundred members of the Athenæum Club celebrated Sir Reginald Blomfield's eightieth birthday, which had taken place the previous day, by giving a dinner in his honour at the club. Lord Macmillan, the chairman, eulogised Sir Reginald in a speech which, if Olympians are subject to modest human afflictions (which it seems from Sir Reginald's octogenarian vigour they are not), must have made his ears tingle with surprise, pride, and even embarrassment; Lord Macmillan's tribute was seconded by Mr. Curtis Green. But this is no place to repeat the balanced phrases and witticisms of a brilliant after-dinner speech; merely, may we echo congratulations, and repeat the anonymous birthday ode which was printed on the menu:

Sena dena lustra clausit  
hesternus natalis :  
Te senem sed ecquis ausit  
dicere sodalis ?  
Perge nondum posito  
felix miles, ense :  
Exemplar perpetuo  
sis Atheniense.  
In colendis artibus  
ducem te laudamus  
Omnibusque partibus  
virum celebramus.

## SOCIAL COMMITTEE PARTY

We should like to draw particular attention to the party on 8 February, which is being arranged by the various sections of the Social Committee. The evening is free but tickets are strictly limited, so that application for them should be made as soon as possible. There will be a Camera Club exhibition, a short comedy by the

Dramatic Society, a dance, and a cabaret. For further details see the announcement under Notices in this issue.

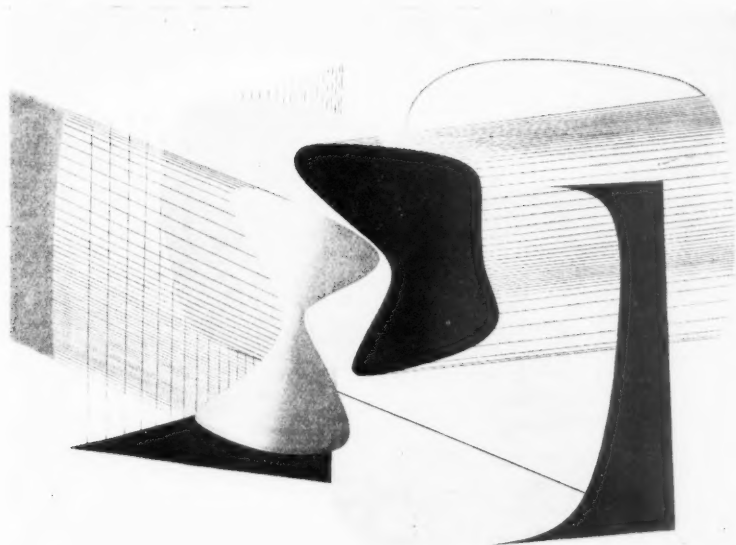
## THE CHAIR OF ARCHITECTURE, CAPE TOWN UNIVERSITY

Mr. L. W. Thornton White, Vice-Principal of the Architectural Association School of Architecture, London, has been appointed to the Chair in Architecture at the University of Cape Town. Mr. Thornton White will leave England early in February to take up his appointment immediately on his arrival. We congratulate Cape Town on an admirable appointment, but condole with the A.A. on losing its Vice-Principal, and for ourselves regret the departure of one of the ablest and most active committeemen that the Institute has. Mr. Thornton White has served for many years on the Science Committee, of which he is now Honorary Secretary; he has also been Chairman of the Junior Members' Committee since its inception. He is A.A. representative on the Board of Architectural Education and the Science Committee's representative on the Exhibition Committee.

## CHILDREN'S HOLIDAY LECTURES

The ninth series of Children's Holiday Lectures was given last week by Mr. G. A. Jellicoe. His subject—The Planning of Towns—was divided into three lectures, dealing with Cities of To-day, the Past and the Future. As usual, it is hardly necessary to report that they were a success in every way; the numbers and the enthusiastic attention which Mr. Jellicoe was able to excite showed once more that "young people," as children seem to be called now by those who want to flatter them into accepting cultural enterprises, can be made positively and creatively aware of the architectural and town-planning needs of the time and of their responsibilities. As was said in a circular letter sent a year ago to the Allied Societies, it would not be easy to think of any means of educating the public of the future in the meaning and value of architecture which would be more effective and more permanently valuable. There is, surely, every reason why similar series of lectures should be given under the auspices of the local architectural societies in every big town in the country. It is not always easy to find suitable lecturers, but the subjects that can be presented to children are so many and various that in most places there are likely to be architects willing and able to give courses. Any Allied Society secretary who wishes to start these winter lectures in his centre can get plenty of guidance from those who have lectured to children in London or from the secretary of the Institute. Those who have the enterprise to organise lectures will find that they get the enthusiastic support of parents and teachers, and that indirectly they are getting the effects of their teaching home to the adults.



*Composition by Hans Erni*

## MODERN ART AND ARCHITECTURE

REPORTS OF THE PRINCIPAL SPEECHES AT THE INFORMAL GENERAL MEETING ON WEDNESDAY, 9 DECEMBER 1936

The first of four informal meetings to be held during the session took place on Wednesday, 9 December, when a number of modern painters and sculptors were invited to take part in a discussion on Architecture in Relation to the Arts. A small exhibition had been arranged, including one painting and one relief by Ben Nicholson and a painting by John Piper and many photographs of paintings and sculptures by modern artists.

The discussion was opened by Mr. Serge Chermayeff, who suggested that at any rate on this occasion we should confine ourselves to the visual arts. He suggested that though it was a commonplace that we lived in a machine age, it was not generally recognised that we were now entering a new phase of the machine age, a new machine age in which the most important features were accuracy, impersonality, newness and economy. Economy of means, simplicity and directness were implicit in machine production. Acceptance of the machine discipline

must affect every aspect of an artist's work. The sensitive creative artist of to-day had accepted the implications and canons of the machine age: the public, too, was beginning to grow familiar and to respond. Photographs and movie films in the hands of men such as Moholy-Nagy were hastening the public's appreciation. To control interplay of space and solid, light and shade had been always part of the architect's task. To-day there had been added the subtleties of transparencies and reflections. Architecture and abstract art held a very close relationship to each other; not only were the principles of approach the same, but frequently identical materials were employed. Artist and architect were each in their own spheres framing the general contemporary aesthetic. Their relationship and spiritual alliance must be a *working* alliance if they were to enjoy to the full the creative existence to which they were entitled. We must form a united front everywhere, continually to sweep away the aesthetic and technical confusion which is our immediate heritage.

*The photographs, and in certain cases the blocks, of the frontispiece and the illustrations on pages 209, 211, 213, 217 were lent by the publishers of "Axis," the photographs on pages 215, 219 were lent by Mr. S. John Woods, whose copyright they are*

## L. MOHOLY-NAGY

Between 1920 and 1930, when a good deal of propaganda was being made for the new architecture, you often heard people express the opinion that neither painting nor plastic art had any place in a modern room, but neither in literature nor in discussions do we find anyone taking up a clear and definite stand with regard to this problem, although plenty of strong argument goes on from mouth to mouth. The reason for this seems to be that a number of strong personalities representative of the fine arts sufficed by their very existence to put a veto upon any such definitely negative formula.

The difficulty of finding a place for pictures or sculpture in a modern interior, the sinking sales statistics and the lack of interest taken by the average member of the public in exhibitions all go to show, however, that a certain crisis exists in the relations between the fine arts and architecture.

We might define this crisis in something like these terms: The old conceptions of painting and plastics are shifting and changing. They must either enlarge their boundaries in accordance with the possibilities opened up by our technical age, or they will appeal only to a constantly diminishing and increasingly unimportant proportion of their contemporaries.

The discovery of new artistic materials, the invention of photography and the film, the existence of artificial lighting which can be controlled at will, the new possibilities in transport, the automobile and the aeroplane, the growth of new principles governing mechanical production and the conception of montage have not only contributed to produce a new architecture, but also brought about a new receptivity for the new fine arts which are just coming into being. We can describe the content and the purpose of this new art in a single sentence: *it is an attempt to get into accord with the new conception of space.*

By space in this sense I mean not only our own intellectual and physical spatial content, the interiors in which we live, but also space itself, which the architect must seize and shape and which we must comprehend with our senses. To-day all the arts concern themselves with these problems of space, based upon our new realisations which go considerably beyond the spatial conception of the Renaissance, which prevailed until the beginning of the present century.

Often one is questioned about the content of an abstract picture or a plastic. At one time it was difficult to give an answer, just because this could only be made up of a number of explanations of detail, having relation only to certain individual aspects of the work of art; for example, that it contains certain colour contrasts, that the component parts are in relation to one another, and so on. The only comprehensive answer, and a very simple one, is, however, that all modern works of art

represent the battle to achieve a new relation to space. Of course this battle can be waged by all available means, but it must be equally evident that only new means can adequately express an entirely new conception. This will serve to explain to you why new materials have made their appearance in painting and the plastic arts.

All these formulae, which seem so unusual, will reveal themselves without any effort to those who are filled with the consciousness of the spatial problems of the day, who have gathered a definite conception of space.

*But do we really know what we mean by space?* Have we made it clear to ourselves that we must have a common definition in order to come to an understanding in common?

In my book, "The New Vision," I have devoted a chapter to the problem of space, and I think I can best make clear to you my position with regard to the problem of architecture in relation to art if I read you a passage which explains the problem of space as it presents itself to me.\*

In our definition of space considerable uncertainty prevails at present. This uncertainty is evident in the words we employ, and it is precisely these words which increase the confusion.

What we know of "space" in general is of little help in assisting us to grasp it as an actual entity.

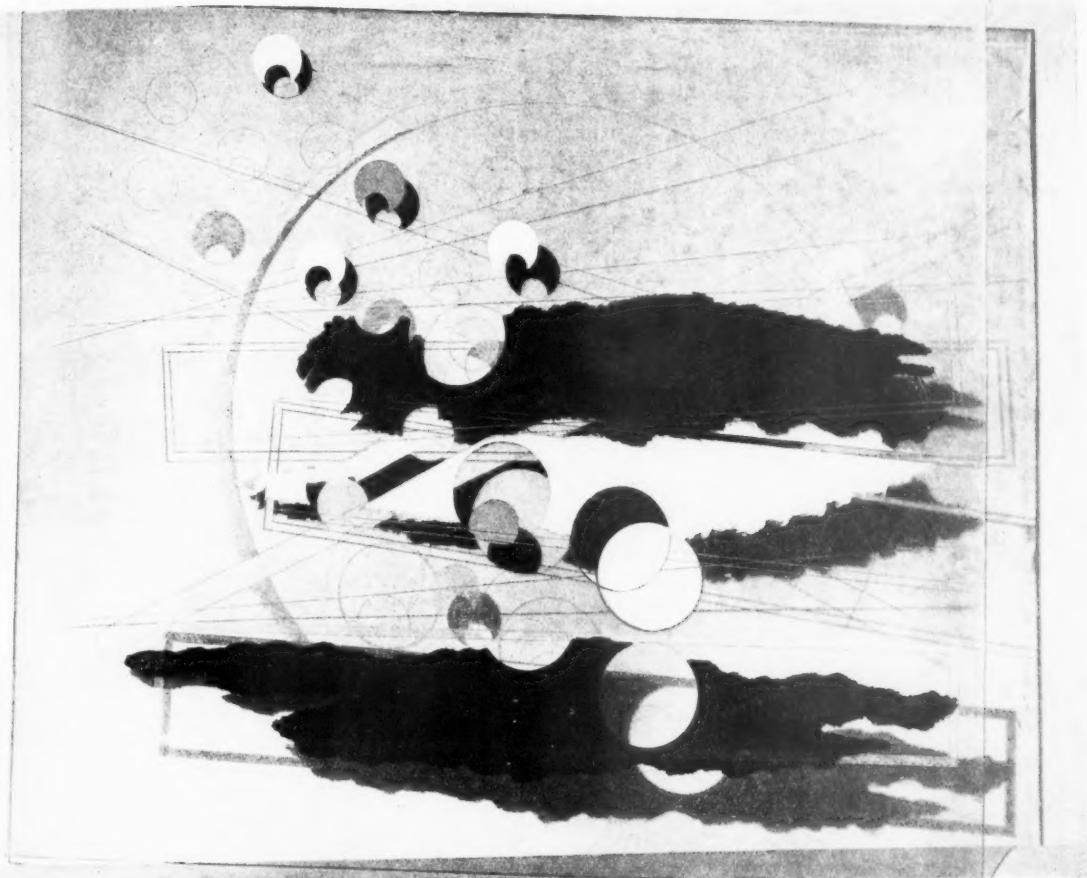
We speak to-day of mathematical, physical, geometric, Euclidian, non-Euclidian, architectural, dance, pictorial, scenic, cinema, spheric, crystalline, cubic, hyperbolic, parabolic, elliptical, bodily, surface, lineal, one-dimensional, two-dimensional, three-dimensional, projective, metric, isotropic, topographic, homogeneous, absolute, relative, fictive, abstract, actual, imaginary, finite, infinite, limitless, universal, etheric, inner, outer, movement, hollow, vacuum, formal, etc., etc., space.

Notwithstanding this bewildering array we have to recognise all the time that space is a reality in our sensory experience. A human experience like others, a means to expression like others. Like other realities, other materials.

Space is a reality, that can be grasped according to its own laws, arranged according to its own laws, once it has been comprehended in its fundamental essence. As a matter of fact, man has constantly tried to use this reality (this material) in the service of his urge for expression, no less than the other realities which he has encountered.

A definition of space which—even if it is not exhaustive—may at least be taken as a point of departure for further consideration is found in physics—"space is the relation between the position of bodies."

\* See also: Dr. Rudolf Carnap: *Der Raum*, Kantstudien, Berlin, 1922; and *Der logische Aufbau der Welt*, Weltkreisverlag, Berlin-Schlachtensee, 1928.



L. Moholy-Nagy. *Transparency*. Celluloid, perforated and painted and incised, set at an angle to a background on which shadows are cast by the painting on the celluloid and clear patches of light through the perforations. The relationship between transparency and the background changes with the light and according to the viewpoint of the spectator

Therefore : spatial creation is the creation of relationships of position of bodies (volumes).

We must test this definition by sensory experience in order to be able to understand it correctly.

Space is known to man—as relation between position of bodies—first of all by means of his sense of vision. This experience of the visible relations of position may be checked by movement—alteration of position—and by means of touch, it may be verified by another sense.\*

\* From the point of view of the subject, space is naturally to be experienced most directly by movement ; on a higher level, by the dance. The dance is at the same time an elemental means for fulfilment of space-creative impulses. It can compose space, order it.

Further possibilities for experiencing space lie in the organs of hearing and of balance†, also in other space-experiencing sensory centres of our body, imperfectly localised according to our present knowledge. These

† In the *Buch der 1000 Wunder*, by Fürst and Moszkowski (46th to 48th thousand, Albert Langen Verlag, Munich), there is a description of some experiments of interest in this connection. *Das wirbelnde Meerschweinchen* (swirling porpoise), p. 106, treats of the localisation of the sense of balance ; *Ein Schritt vom Wege* (a step from the path), p. 60, of space orientation ; *Biene und Geometrie* (The bee and geometry), p. 83, also deals with the latter.

*Das Formhören* (hearing of form), p. 57, gives a report on possibilities of distinguishing forms and space through hearing, as does also the chapter *Augenersatz für Blinde* (substitutes for eyes in the blind).

belong apparently to the group of those sensory activities which receive and send out impressions through the atmosphere and by telepathy. The study of newer fields of consciousness will render great services to architecture as well as to other branches of human endeavour.

According to the simplest formula man perceives space: through his sense of sight in such things as: wide perspectives; surfaces meeting and cutting one another, corners, moving objects with intervals between them; interpenetrating objects; relationships of mass, light; through his sense of hearing; by acoustic phenomena; through watching movement: in different directions in space, through means of locomotion; horizontal, vertical, diagonal, intersections, jumps, etc.; through his sense of equilibrium: by circles, curves, windings (spiral stairways).

The biological bases of space experience are everyone's endowment, just like the experience of colours or of tones. By practice and suitable exercises this capacity can be developed. To be sure, there will be many degrees of difference in the maximum capacity, exactly as is the case in other fields of experience—but basically space experience is accessible to everyone, even in its rich, complicated forms.

The road toward experience of architecture thus proceeds over a functional capacity of understanding which is biologically determined.

Those who are eager to enlarge their appreciation, however, still follow for the most part the way of style characteristics, and in particular the characteristics of the so-called monuments of civilisation: Doric pillars, Corinthian capitals, Romanesque arches, Gothic rose-windows, etc.

Only seldom do they grasp the creative origin of these divisions of space, the core of these styles of architecture. The historical method frequently obscures any real knowledge although training in it—learning to distinguish the age of a building from its stylistic characteristics—may be something peripheral. Only a few can go on and experience the marvel of created space.

The "educated" man to-day possesses in general neither a consciousness nor a sureness of feeling in judging architectural works as the handling of space. He may perhaps be able to judge them according to their point in time, but cannot feel anything essential in them. The actual effect of spatial creation, the equilibrium of taut forces held in balance, the fluctuating interpenetration of space energies, escapes his notice.

Unfortunately this also occurs with architects, who by reason of a pre-determining training look for the essence of architecture in the wrong place. Thus it may happen that many "modern" architects will take from truly revolutionary architecture only stylistic characteristics, as, for instance, the misunderstood

"cubistic" form of the exterior. It thus occurs that their point of departure is an arrangement in series of the inner spaces, from which they come, to be sure, to some sort of functional solution, but never grasp architecture as space relationship capable of being experienced. Architecture—all the functional parts taken together—must be conceived in the whole, as a whole.

Without this, a building becomes a piecing together of hollow bodies, which may be technically practical, but can never serve in creating space, not to speak of sublimating spatial experience.

The elements necessary in a building, which fulfil its function, group themselves into a picture of space, becoming for us a spatial experience. The space picture in this case is nothing less than the most efficient co-operation between ground plan organisation and the human factor. The present mode of living plays a significant role, but it does not prescribe the manner of space creation. Only when the facilities for moving about, the acoustics, light and equilibrium, are conceived in the constant balance of their spatial relationships, can we speak of a spatial creation.

In the planning of a modern building the most varied problems come up: social, economic, technical, hygienic. It is probable that upon their correct solution the fate of our generation and the next, in an essential aspect, depends.\*

Notwithstanding the urgency of this problem and the enormous responsibility bound up with it, it is seldom attacked from the right angle. The few people whose special understanding has equipped them to think through and urge the realisation of the new possibilities in building are seldom attracted to practical undertakings.

It should be added that mentioning, as one always does, the social, economic and hygienic problems, does not absolve us from the responsibility of further understanding. To be sure a great step in advance has been taken, if along with the short-sighted financial and technical considerations, the problems of structure and of social economy, of technique and efficiency, are taken with sufficient seriousness. But the real architectonic conception, looking beyond the meeting of all purposive functions—that of space creation—is usually not even discussed, perhaps because its content is accessible to very few people.

In addition to the fulfilment of elementary physical requirements, man should have opportunity in his dwelling to experience the fact of space. The dwelling should not be a retreat from space, but a life in space, in full relationship with it. This means that a dwelling should be decided upon not only on the basis of price and the time it takes to build, not only upon more or

\* Adolf Behne has selected as the slogan for his popular and very human book, *Neues Wohnen—Neues Bauen* (Verlag Hesse and Becker, Leipzig) the gruesome but true saying of Heinrich Zille, "One can kill a human being with a dwelling just as surely as with an axe."



less superficial considerations of its suitability for use, its material, construction and economy. The experience of space belongs in the list too, as essential to the physical comfort of the people who are to live in the house.\*

This requirement is not to be taken as a vague phrase of a mystical approach to the subject; it will not be long before it is generally recognised as a necessary element in the architectonic conception, and one capable of being exactly circumscribed. That is, architecture will be understood, not as a complex of inner spaces, not merely as a shelter from the cold and from danger, nor as a fixed enclosure, as an unalterable arrangement of room, but as a governable creation for mastery of life, as an organic component in living.

The new architecture on its highest plane will be called upon to remove the old conflict between organic and artificial, between open and closed, between country and city. We are accustomed to neglecting questions of architectonic creation in the dwelling because the emphasis is upon use, the house as a place of relaxation and recuperation. The future conception of architecture must consider and realise the whole. Individuals who are a part of a rational biological

\* A very valuable theoretical study, perhaps the most valuable of recent years, on the question of architecture, is found in the book by S. Giedion, *Bauen in Frankreich, Bauen in Eisenbeton, Bauen in Eisen* (Verlag Klinkhardt & Biermann, Leipzig). Giedion attempts in this book to show that in modern construction the correct application of materials and of principles of economy is building up actual architectural creation. But he also says that material and construction are only means to the realisation of an architectural vision.

It must be self-evident that the importance of viewing the problem from the standpoint of spatial creation should not blind us to what is perhaps the most immediate aspect: the demands of the present time.\*

whole should find in the home not only relaxation and recuperation, but also a heightening and harmonious development of their powers. The paths to this end may be of many kinds, but some day we will surely arrive at this elementary requirement of created space, especially of dwelling space. The standard for architects will then no longer be the specific needs in their dwellings of the individual, or of a profession, of a certain economic class, but it will revolve around the general basis, that of the biologically evolved manner of living which man requires.

After this general foundation is established, if there are justified individual needs, variations may be introduced.

Young people are to-day conducting investigations of the biological bases and requirements, in different fields of life. The revolutionary theses of their researches seem to be generally productive of results which are mutually related.

Efforts toward a new spatial conception and creation should therefore—important as they are—be understood only as a component part in this new orientation. The most primary sources of space experience are even to-day submerged under technicalities, a state of affairs which prevents the emergence of the future architecture, the creation of a new life space for men.

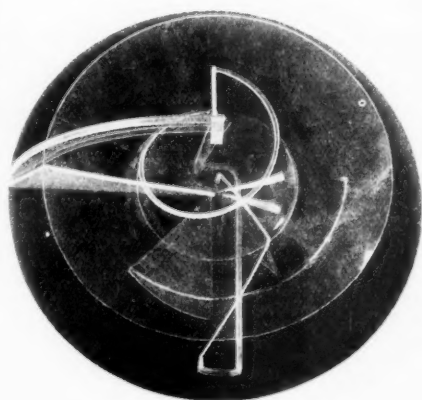
Architecture will be brought to its fullest realisation only when the deepest knowledge of human life as a total phenomenon in the biological whole is available. One of its most important components is the ordering of man in space, making space comprehensible, and taking architecture as arrangement of universal space.

The root of architecture lies in the mastery of the problem of space, the practical development lies in the problem of construction.\*

## N. GABO

I want to thank the Committee for asking me to say what I think about the subject under discussion at this meeting. I hope you do not expect that I have come here with my pockets full of ready to use, precise and definitive answers to all the questions which may arise in connection with this subject. I am sorry to have to say at once that none of these questions is definite and precise in my mind. I would be ashamed to admit this if I were not convinced that the whole problem in its present state cannot have a definite and precise answer at all. Nevertheless, if I am speaking here it is because I think that this problem is not an insoluble one. It is certainly not only a contemporary problem, but one which has arisen at all times during the history of architecture and art, and it seems to me to have been quite satisfactorily solved in the past. Why, then, should not this problem be solved by our own generation for our own time? A thorough understanding of a problem is a good beginning for the finding

\* Monoly-Nagy: *The New Vision*, published by Brewer, Warren and Putnam, Inc., New York.



Construction in relief by N. Gabo

of its solution. Before reaching a solution we must find a way of getting there. Let us try.

What is our problem about? It is about the relationship between art and architecture in our time. It may be asked at once, "Why relationship? Are not architecture and art one and the same thing? Is not architecture an art?" The answer is "Yes, architecture is an art: but, unfortunately, art is not always an architecture." I do not mean to say by this that in the relationship between art and architecture art is the naughty boy. On the contrary, too, many architects do very often forget that they are making art. If the relationship between art and architecture to-day is spoiled, the trouble lies in the circumstances of our life. I wonder even if to-day we have the right to talk about any relationships between architecture and art. The fact is that these two creative disciplines have nowadays reached the point of complete separation. Art is going its own way; architecture its own. Why is it so? I should answer: "Because it could not be otherwise."

Have we the right to say that nowadays we have an architecture? Obviously not. Architecture was always the product of a certain highly developed state of society. Only those periods of human history which reached a co-ordinated state of social organisation and social mind had a definitive and exactly defined architecture. The period in which we are now living has anything else but an exact and definitive social organisation or mind. Architecture as well as art has always had two stages in its development: the stage of ideas and the stage of achievement. To be achieved art, as well as architecture, needs the collective encouragement of a society; needs the resonance of a collective mind. On the other hand, ideas in art and architecture to be effective need a latent ideal. You will certainly agree with me that the architecture of our time has not reached yet the stage of achievement. We are living to-day in the stage of ideas. Where is, then, our ideal? I think that in this question lies the key of the solution. Maybe when we find it the solution of our problem will no longer seem so difficult and so divided. Even a superficial survey of our time would convince us that the ideal of the art as well as the architecture can be no other than the ideal which animates the whole spirit of our intellectual researches. These researches are directed towards the finding of a way out of that very obvious spiritual and social state of anarchy in which we are still living. Our contemporary social life is far from being a paradise. I should say that from the whole marvellous Biblical fable about the lost paradise only one part seems to be true—the fact that we have lost it. The whole state of contemporary social conditions seems to me much more like a hell. Our towns are overcrowded, our streets are narrow, our dwellings are decayed, and we would be heading towards a hopeless pessimism

if it were not obvious that the whole world is anxiously searching after a new and better social organisation, after a new and stable spiritual state. We would be heading for a tragic desperation if we were not aware that since the beginning of this twentieth century the younger generation of architects and artists have been indefatigably striving and working for a remedy and a release from the bad inheritance of the preceding century. We have even the right to state that they are not working in vain, in so far as they have succeeded in getting a clear and definitive ideal which is leading them in one straight and constructive direction. This ideal is to create a dignified frame for a more perfected and harmonised humanity, for a more perfected social and spiritual life conducted and based upon stable and universal principles.

The young generation of artists, as we call them to-day, the "abstract and constructive artists," have exactly these ideals. There is no difference between the ideas of a constructive art and a constructive-functional architecture of to-day. It is clear that this is the base from which to search for the answer to the question "What is the relationship between art and architecture to-day?" We must only take care and not make the same mistake that our predecessors did in considering art as something that can be applied to architecture. The relationship between constructive art and constructive architecture is by no means an adaptation. We must not consider either of them as something which could serve the other. There is a certain amount of very illustrative examples in history which can show us that such a point of view is a very wrong one, that a relationship of this kind is a sign of weakness, I should even say a sign of degeneration of both of them. We can see this obviously exemplified by the architecture and art of the very last century. The whole architecture of that century is only an architecture by name; indeed, it is merely a conglomerate of more or less complicated, more or less naïve, planless disconnected buildings of an occasionally decorative stylelessness or deliberately skilful ugliness. I know that the architects of this time would not agree with the severity of my judgment, and I confess that they would be right because all this stylelessness, planlessness and ugliness was not their fault, but the fault of their styleless, planless and ugly time. A time when nobody knew what he wanted and everybody felt he knew better than the other because somebody is supposed to have known it once before. Such a time could not possibly produce an architecture; it could only produce a supreme instance of how an architecture should not be done. No wonder then the inner contact between art and architecture at the end of this century completely disappeared.

But we have other examples of a right relationship between art and architecture. When we look back at some of the epochs which have left us great architect-



ture, we see there a complete unity between art and architecture. A caryatid in the Erechtheum, the statue of Athene in the Parthenon, the Sphinx in front of the Pyramids are as much architecture as all those purely architectural buildings are sculptures. A fresco of Pompeii, an icon in a Byzantine temple, a holy image in a Gothic church is as much a part of the wall on which it is deposed as the wall itself is a part of these images. It was not deliberate intention which brought the art and the architecture of those epochs to such a unity but the guiding spirit, the constructive idea of their time which enabled both of them to create this accord. Another mistake which we must take care to avoid is that the constructive architecture of the present day should not start by discarding the necessity of art in architecture, considering it as a superfluous element. One of the most important bases of the new constructive architecture is its pure functionalism, but this functionalism can lead to many mistakes when it is misunderstood. The function of the new architecture lies not only in its materialistic side, not only in its technical construction, but also to a great extent in its æsthetic efficacy. A building exists not only as a dwelling place, it exists in space, and as such it acts in space, and in so doing it has an influence on the psychological emotions of the population. The æsthetic is one of the functions of a building. As soon as a constructive architect who is a consequent functionalist starts to realise this æsthetic function of his architecture the necessity for a close co-operation between constructive artists and architects becomes obvious. The problem remains how to co-ordinate the work of both in order to create a unity, and this is what we should take time to-day to consider.

I would like to remark that we are not yet enough in possession of the whole picture of the future development of life in towns to be able to indicate which kind of art will be more in accord with the spirit of this life and its architecture. What we can already foresee is that the new architecture is not intending to build new



*Painting by John Piper shown in a room in an exhibition at Messrs. Bowman's, Camden Town, arranged by S. John Woods*

Pyramids or new Parthenons or new Gothic churches, and accordingly it is quite certain that the art will not create new sphinxes or new classical deities or new holy images. Contrary to what Mr. Herbert Read assumes, I think that if an artist to-day took, for instance, the figure of a sphinx and gave it an umbrella in its hand it would not be just the right irrational emphasis for the rational constructive building of to-day, although, as he would agree, such an image would be perfectly surrealist. The constructive art has, I hope, in its intuitive mind enough irrational elements to give to the new architecture this very point of free spiritual emphasis which Mr. Herbert Read so rightly desires without putrifying the sound spirit which will animate the architects as well as the artists of the coming time.

## EILEEN HOLDING\*

It is certain that in a discussion between two specialists each will be biased towards his preconceived concepts. This is a statement rather than an ungenerous accusation, and its application may be narrowed down to the cases of antagonistic forces aiming at victory and defeat.

The subject with which we are concerned gracefully eludes this classification; far from being a dispute, it is rather an attempt to examine the possibilities of productive co-operation. The participants are in the position both of specialist and of man in the street, or, to be more precise, I at least am in the position of man, or rather, woman in the street with regard to architecture.

The value of the alliance between contemporary

architects and contemporary artists rests on the condition that, at some point, there is an interdependence between art and architecture. This point, if its existence is admitted, results from the fusion of the physical, psychological and æsthetic needs of the community. Man can live without the aid of plumbers; to a greater extent he can live without the aid of artists. On the whole he appears to reject such asceticism. It is for the architect to decide how he can utilise the work of the plumber and the artist. The plumber is already established in relation to the architect. The artist is established at present only in relation to the client. It is the possibility of his working in conjunction with the architect that has to be considered.

A definition of the relation of the artist to society has often been unsuccessfully attempted, but after so long a

\*This article was sent as a written contribution to the discussion.

probation it is reasonable to assume that such a relationship exists. The suggestion that it is owing to the persistent survival of a group of people bent on creating works of art that a public has had to be manufactured to deal with the output is not altogether convincing. It is unlikely that such a dictatorship, even armed with the deadly weapon of intellectual snobbery, could have imposed upon society for so many centuries.

If a painting or piece of sculpture is called into existence by the artist, its existence must be justified by the appreciation of the onlooker. Inconveniently enough, works of art cannot exist in a void. A picture, like anything else, must be seen in relation to its surroundings, and it is to the advantage of both that they are in harmony. To put a Della Robbia plaque beside an African mask, a Ben Nicholson relief against a Morris wallpaper, is an act of injustice that reacts like a boomerang.

That "pictures were made to hang on walls," or that "walls were made to hang pictures on," are two almost equally absurd assertions. Neither exists solely for the convenience of the other, but the effect of one on the other may be beneficial or disastrous. The depressing sight of a beautifully proportioned room littered with an array of messy little watercolours is equalled only by that of a splendid painting hung in an ill-lit and badly proportioned room. While there is a demand both for walls and pictures, this is a problem capable of one solution—the constructive co-ordination of art and architecture.

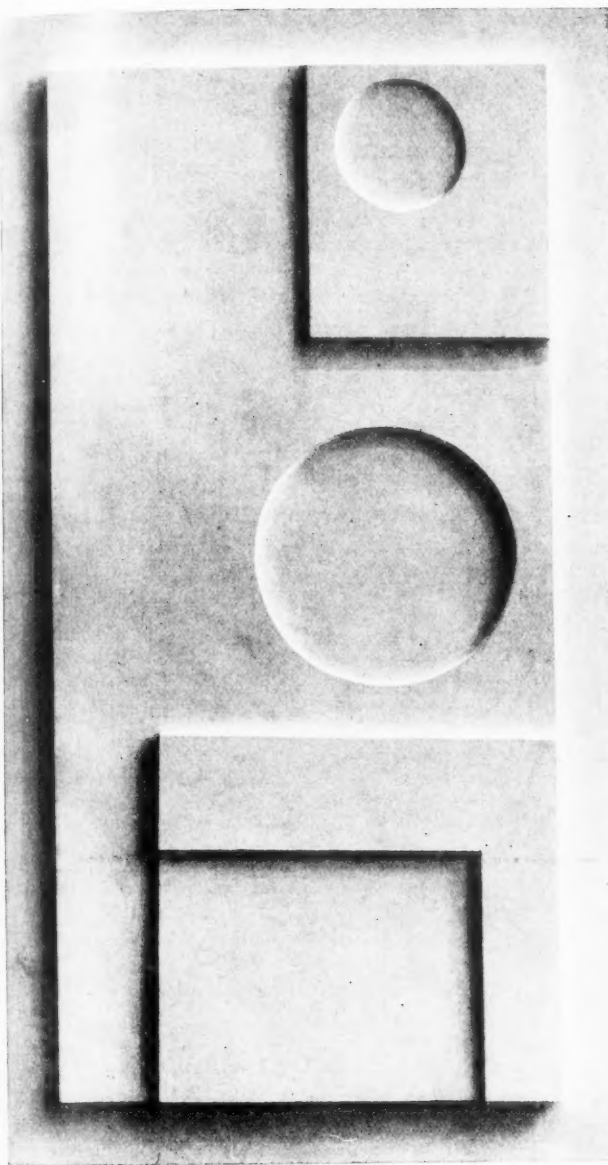
The work of art and its surroundings or background are interdependent. The unattainable is expressed in the remark "In my opinion there is nothing to beat a bare wall." If the term "bare wall" implies more than a wall with nothing hung on it, it is not an exaggeration to the point of idiocy to say that such a wall can have only a hypothetical existence. It is possible to imagine such an erection on, say, the Eiffel Tower, cut off from the passing of aeroplanes and birds and other disturbers of bareness. Visually, a wall with so much as a cast shadow upon it ceases to be a bare wall. The wall of this quotation refers to the interior of a house or flat, and bare apparently means unadorned, a wall used purely functionally as a protection from the weather and a container for personal possessions. Voicing the taste of many people, this does not present a problem, it states a fact, and on this basis invites the statement of a different point of view.

A scrutiny of any modern house is enough to destroy the theory that modern architecture is "purely functional." From that aspect a cave might be considered adequate, but even cave-dwellers became dissatisfied with unadulterated utilitarianism, and turned their minds to interior decoration. Paint, or any other decorative surface applied to an interior wall with any other than a utilitarian intention, negatives the pure functionalism of that wall, and makes a propitiatory

gesture to æsthetics. That æsthetics and utilitarianism join forces in architecture is self-evident; to what degree and in what form æsthetics may participate is the question under consideration, and naturally everyone will draw the line in a different place. The strongest argument in favour of the bare wall is that it possesses its own æsthetic quality, and that extra doses in the way of pictures are superfluous. Unfortunately, so is everything else. If its beauty is to remain unsullied, it must form a room in which there are no windows, no furniture, and no inhabitants. Æsthetically this may be justified, but functionally it will have defeated its own ends. So long as a room is furnished its walls cannot be bare.

Architecture is more than the answer to the demand for living accommodation. It implies a recognition of the need for design, the recognition of the complex and fastidious taste that asks not only for bare necessities but for material forms of intellectual luxury. Accepting the dictum that utility and beauty are synonymous terms, the artist has united with the mechanic, the fabric manufacturer and the cabinet-maker with the satisfactory result that there are now far fewer objects of beauty and far more beautiful objects. With few exceptions, everything connected with a house is primarily utilitarian. However decorative, chairs and tables owe their origin to material necessity, or, at least, to comfort. To put it at its lowest, the acknowledgment of formal beauty, or the catering for the æsthetic sense, is a harmless indulgence. It is rather nicer to sit in a comfortable chair that is well designed than in one equally comfortable that is ugly. This applies to everything in a household from the shape of the rooms to the shape of the teacups. The design of a teacup seems a long way from a painting on the wall, but they are connected as parts of the make-up of a modern interior.

The cult of superimposed or irrelevant ornament, Baroque at its best, deteriorated steadily until it lost itself during the last century in its own profusion. Dollops of art for art's sake became unappetising. The importance of the combine of artist and inventor lies in its ability to embody design instead of adding decoration. There is a world of difference between design and decoration, and the healthy trend in contemporary work is its stress on design, which is innate, rather than on decoration, which is extraneous. The tenant may choose his furniture, fabrics, crockery and cutlery in relation to his flat, or his flat may in its design embody furniture and fittings, making a consistent whole. While industry can, to a great extent, absorb the activity of the artist, it is not within its scope to contain all that art can express. A work of art is the summary of the intellectual and spiritual experience of the artist, evocative of some sort of parallel experience in the onlooker. The need for works of art may not be admitted as such, but as the desire it exists. For many people the



Relief by Ben Nicholson

appreciation of music, painting, poetry or sculpture becomes part of their lives, to be indulged not merely at stated times in the concert hall or art gallery but embodied in their everyday routine. It is not enough to collect works of art, it is essential to be able to see them and enjoy them. There are opportunities for enjoying traditional art without possessing it. Religious propaganda has plastered the churches with frescos. State galleries are the most marvellous reference libraries. The private gallery, however, is in a different position. It is the fine art shop. The onlooker may return again and again to the art of the past and he will find it waiting for him in the National Gallery. The owner of a Stately Home of England may turn to his collection of family portraits, documents of historic and sometimes æsthetic value. The speculator may buy and store anything from the Primitives to the Surrealists, but the man of average taste and income can have no more than a fleeting glimpse of a contemporary art show, with the occasional luxury of the purchase of a painting or carving that has taken his fancy.

In dealing with contemporary art, therefore, the difficulties are twofold, but by no means overwhelming. The difficulty first of seeing the work, and secondly of housing it. Of all the plans and projects for disposing of the first, one of the most enterprising is the library system. It is a splendid way of showing the new developments in art from their beginnings. From the practical standpoint it has its drawbacks. Unlike a book a painting is unique, once soiled it is irreplaceable.

The hanging and placing of paintings and carvings concerns the architect in that it is a factor to be accounted for in the requirements of the client. Generalisation is rather unprofitable, so for the purposes of this discussion the problem of the client with the craving for sham Tudor and sporting prints may be shelved. It may be assumed that nobody of discrimination will furnish a simply and clearly planned house inappropriately. It is implicit that a love of horsehair and Winterhalter accompanies a taste for Victorian Gothic rather than for Corbusier. For the artist as well as the architect this is reassuring. The contemporary artist works with the preconceived idea of the surroundings that his work needs. Contemporary surroundings, in fact. Art is not an isolated thing, it is a complete expression of some part of its own time, existing in relation to other factors of its own time. Boudin, for example, is an enchanting painter, and his charm lies in his almost perfect expression of the French nineteenth

century. In a modern home his work would look like a dirty smudge on the wall. His place is in the museum, which is not, as some people suppose, tantamount to saying in the dustbin.

Whatever its place in the future, abstract art is established as a part of contemporary life. To catalogue artists as good or bad according to the views they hold, to say that one artist is better than another because he does a certain kind of work is absurd. Whatever the outlook, there are bound to be different degrees in talent; nevertheless, it is true to say that a certain point of view is more interesting than another. Abstract art is not a conspiracy, it is the artist's spontaneous

### HERBERT READ

Mr. Herbert Read, in summing up, suggested that one basic difference between "art" in its general meaning and architecture was that in art the only rules were of the artist's own making, whereas in architecture everything was or should be subordinate to a utilitarian function. Nevertheless, if there was such a thing as a contemporary spirit in art, it must affect art in all its forms, whether free or utilitarian.

Contemporary art was not uniform; even its most advanced forms showed apparently incompatible elements. At one extreme was the style which was manifested in painting and sculpture as cubism, constructivism, abstract or non-objective art, and in architecture and industry as functionalism. At the other extreme was surrealism.

We must not allow ourselves to be deluded into thinking that what looked clean in form and outline was *therefore* appropriate and efficient, or that any universal principle was represented by our natural feelings that charm, form and efficiency went hand in hand. A simple external form may be a façade to a complicated internal mechanism. Simplicity was an aesthetic prejudice, it did not necessarily appeal to all. Its appeal might be superficial. Form was as varied as feeling.

However much we might try to reduce the variety of art to uniform laws, the criterion of appreciation would remain subjective. In any authentic work of art, in a Greek temple, a fine title page, even in the most abstract and non-objective modern work, there was this organic and lively quality present. Abstract modern art in the hands of a Ben Nicholson or a Moholy-Nagy was an art of intuitive apprehension, an infinitely subtle and varied response to form, line and colour, but just because it was an art dominated by precision and exactitude, free from sentiment and obscurity, in the hands of those without understanding it was an art devoid of the intuitive element. What was sensed by the artist was measured and standardised by the craftsman, who could take merely the most superficial geometrical elements and use them only in a deliberate, rational manner.

expression of and comment upon contemporary life. In the achievement of clarity through direct shapes and pure colours certain past standards must inevitably be rejected. To be constructive it is essential to be single-minded. With the growing familiarity with the abstract point of view there is a growing recognition of the place it occupies in the period of the present.

The exhibition of work of this movement in a modern house commits no act of violence either on the building or on the work. Instead of an element antagonistic because it is inappropriate, there is a kinship between the work and its surroundings. The one is not an encumbrance to the other but a completion.

We could not define the Zeitgeist. To-day there was such disparity in ideals in art, religion, philosophy, politics. Non-objective art was only one expression of contemporary ideas; surrealism was another. It too was subjective in origin, but it relied on pictorial imagery (not necessarily naturalistic). Surrealist art, a "psychological" art which had its effect through free associative methods, and could move us by images of terror, strangeness and fantasy, was more effective in such a field as poster art than the "purer" non-objective art. Non-objective art was most suited to objects with a utilitarian function, surrealism being most suited to objects with an emotive function. It was not essential to make of our pots and pans, our chairs and houses, objects of spiritual contemplation. When performing functional acts we did not wish to be disturbed by images. We might just as well demand, suggested Mr. Read, that the advertisements of soap and tooth paste should be pure poetry. Modern art provides the industrial designer with analogies, not with rules and models.

In the latter part of his speech Mr. Herbert Read dealt more specifically with architecture. I would never admit, he said, that architecture is wholly a functional art. I do not think that Mr. Chermayeff would claim that the architectural style he represents is wholly functional. For what does functionalism mean? It means, if words can have any precise meaning a form or style *determined* by objective necessities. It excludes any element of aesthetic choice, any concession to the sensibility, any arbitrariness. I do not deny that buildings thus inexorably determined do exist; but surely they do not represent the highest possibilities of architecture. If so, we must revise our whole concept of art, for what is objectively determined cannot leave anything to the imagination; and art without imagination is no longer art but mechanics.

Finally, a word about the relation of sculpture to architecture. It is obvious that the tendency of recent years has been against any use of sculptural decoration: architecture, it is felt more and more strongly, is its own justification, and does not need the aid of sculpture.



Sculpture, on the other hand, has tended to become less and less naturalistic and less and less decorative—more abstract, that is to say. In this sense it has become more and more monumental and architectonic: modern sculpture, we might conclude, was a sort of ideal miniature architecture.

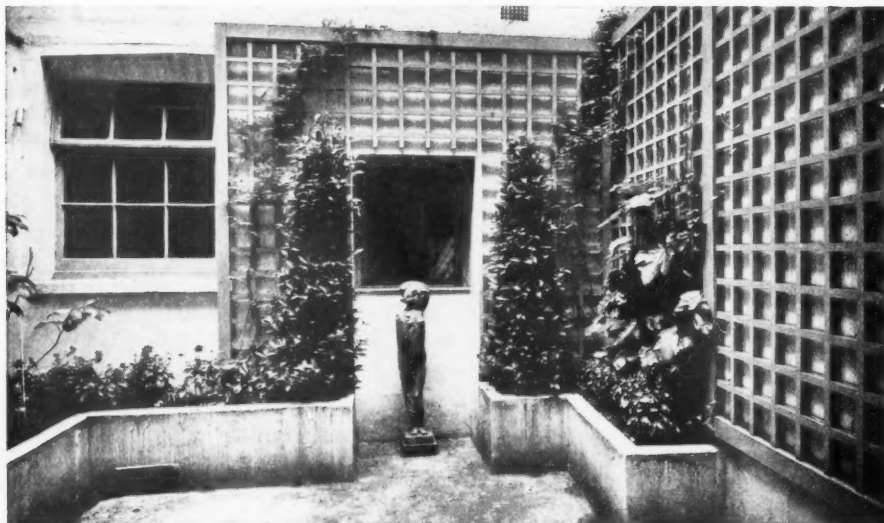
But I do not think an ultimate fusion of the two arts is desirable or inevitable. Nor do I recommend a return to the merely decorative use of sculpture. The solution as I see it lies in the use of sculpture as a plastic contrast. This is perhaps rather a subtle point, but I mean that in so far as modern architecture relies on geometrical precision, plane surfaces, economy and exactitude, so it creates in us a psychological need for a contrast, a relief; and I can imagine nothing more effective in a modern building, in itself entirely devoid of applied ornament, than a piece of sculpture, fixed at a focal point, which in its lines and masses, its plastic rhythm, expresses a kind of counterpoint to the general rhythm of the architecture: a point of irrationality to heighten the sense of the rational. Such sculpture

will not be applied—not stuck on like a relief. It will be a free work of art, independent of the architecture. But between the sculpture and the architecture there will exist a play of forces which will add to our appreciation of both arts a fineness, a complexity, which independently they can never possess.

With reference to Mr. Moholy-Nagy's remarks on space, Mr. Herbert Read suggested that modern art was not merely a contrast of spatial relationships. Space was not the only concern of art. Space was a reality, but not the whole of reality. Actually it was an abstract conception deduced from experience—not a thing in itself. Art was concerned with the whole range of human experience, not only space but time as well. It was the reaction of the human mind to every form of sensuous experience and all phenomena of growth and evolution of nature and mankind, of dream and reality. It was art in this integral humanistic sense which we had to relate to modern architecture.



*Painting by Jean Miro  
Carving by Henry Moore*



*Area garden at The Housing Centre, Suffolk Street. Concrete containers, artificial stone finish, drainage holes. Garden Architect, Lady Allen of Hurtwood*

## FLOWER BOXES FOR WINDOWS AND BALCONIES

*Compiled in collaboration with Lady Allen of Hurtwood, F.I.L.A.*

Window boxes have long been features of urban building, but the importance of their provision is only now being recognised. In the past in town houses it was usually left to the tenant to construct some sort of wooden box which was uneasily cantilevered from the sill or stood on the edge of the balcony. To-day no housing scheme can be considered complete unless built-in boxes are provided. They serve two purposes. A building with good boxes well planted is a civic asset of inestimable value. And they give the occupants of the houses continual recreation, a personal contact with nature, a positive personal stake in the beauty of their environment, and a cause for justifiable domestic pride.

### GENERAL MISTAKES COMMON TO MOST BOXES

The problems connected with window boxes are not elaborate, but mistakes are frequently made: sometimes boxes are completely unsuited to take the only kinds of plants which the householders can afford or obtain; they are wrongly placed so that the plants cannot be tended, or are unprotected from too much sun or wind; drainage is inefficient or is so placed as to stain the face

of the building. These and many other seemingly minor faults occur so frequently that a simple statement is likely to be useful.

The most usual mistake is to make the boxes too small. This has many disadvantages, chief amongst them being the short life of the plants and the consequent expense of renewal. The length will be determined by the size of the window. The depth should never be less than 10 inches, and the width not less than 10 inches (inside measurements). These are the very MINIMUM measurements for a satisfactory box—the larger the box the happier will be the flowers.

### LOCATION

Boxes can be placed (a) on window sills; (b) on balconies; (c) at the foot of buildings where paved terraces or courtyards preclude the provision of a ground-level border and alongside approach paths and steps; (d) internally in halls and on room window sills to take cacti and other plants that can or must be placed indoors.

(a) *Window sills.*—Care must be taken to place the boxes so that the plants do not obstruct the opening of casement windows. In certain cases it may be



necessary to choose between the provision of casements and window boxes. This difficulty does not arise when sash windows are used. When the boxes are built in as part of the structure of the house care must be taken to damp-proof the side of the box next to the house wall. In the case of wooden boxes an air space of  $\frac{1}{4}$  in. should be allowed between box and wall.

(b) *Balconies.*—Balconies are now recognised as essential features of flats, not merely for babies but for sleeping, feeding and recreation. A balcony with a well-designed and well-used window box will always be a pleasanter place than one without a window box. The following points must be borne in mind :—



*Roof Garden in Lozenges Square. Artificial Portland stone retainers Garden Architect, Lady Allen of Hurtwood*

*On left, window boxes at Magdeburg*



A box standing on the floor inside the balcony wall or railing can obstruct access to the edge and can provide a step for small children who want to climb the railing. The advantage of this position is that the flowers are, as it were, within the boundaries of the flat-dweller's little property; they are personal, close under his eye, their scent is nearer his windows, he can touch and tend the plants with ease.

A position which is sometimes adopted is *outside* the railing or balcony wall. If the rail is open the box can be on the floor level and the plants can trail up the rail. They are safe from the harmful attentions of small children, and they have greater decorative value when seen from the street, though a certain amount of their personal value is lost to the flat-dweller.

If, as is often the case, the balustrade has a wire mesh, part must be made removable so that the owner can have easy access to the box. This is, perhaps, the least satisfactory type of box, partly because of the danger of tending the plants and partly because of boxes being exposed to excessive draughts, which is detrimental to plants.

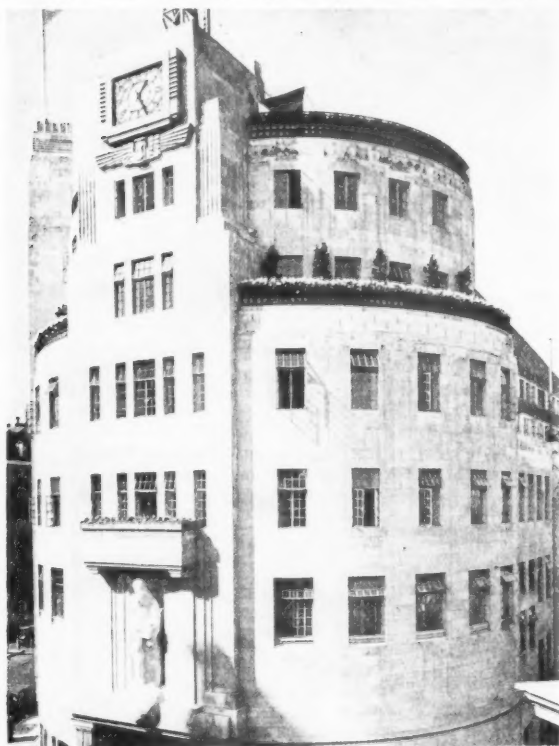
Where there are close balustrades the boxes must be along the top. A disadvantage is that this prevents a person from leaning over the balcony to see what is going on below, but a possible advantage is that the flowers can be grown as an additional screen to hide the life on the balcony from outside observers. Also the flowers are brought more nearly on to the eye level of people inside the room, and, in fact, interpose

themselves between the flat-dweller and the dinginess of the life outside. Flower boxes built as part of the balustrade (as at St. Joseph's flats, St. Pancras) have the merit of reducing the height of the balustrade (and so reducing cost) and of providing probably the best medium for growing plants. The problem of drainage is also easily solved by taking a vent on to the balcony floor.

Numberless other treatments can be used where, for instance, a balcony has an open front and close sides, or vice versa. Boxes can be at one side only or on both, but not in front. Provision also can be made for special plants so that with a box on one side creepers can be grown in the summer to screen the balcony against the sun or the prevailing wind and turn it into a shady bower.

(c) *At ground-floor level.*—In tenements it is often impossible to provide free flower borders against the house. Paved playgrounds may abut the building so that if flowers or creepers are wanted they must grow

*Broadcasting House, London. Because the boxes are so wide and deep it is only necessary to plant three times a year. The Bay trees have been in position for nearly five years. They are in very large concrete retainers. Garden Architect, Lady Allen of Hurtwood. B.B.C. photo*



*Balcony boxes at Berlin-Steglitz*

from boxes. These can suitably be larger than balcony or window boxes. Special care must be taken to drain them and dampproof the house side and low wire mesh fences can be run along the front to prevent balls, etc., from dropping among the flowers and the boxes from becoming rubbish bins.

(d) *Internal boxes.*—The use of flower boxes as integral parts of the internal architecture of buildings has long been a continental practice, but few examples can be found in England. The cactus boxes in the Highpoint flats entrance hall are exceptions which are worth study. Unless there is enough money to replace plants frequently it is better to design internal boxes to take dry-soil plants, such as cacti, indiarubber plants, etc. It is not worth considering the provision of internal boxes except where there is plenty of daylight and fresh air and atmospheric conditions that are likely to be congenial. But it should be remembered that draughts are very harmful to all growing plants. There is a positive æsthetic effect to be derived from the architectural provision of internal plants which can assist the feeling, evident in many of the best modern buildings, that outside and inside blend gradually.

The hall may be fully enclosed and entirely part of the protected interior of the building, yet by the broad effects of ample light and greenery retain the freshness of the outside world. Transition to the privacy of the completely internal rooms can be made the more evident because it is subtly designed.

### CONSTRUCTION.

Four materials can be considered: (a) wood; (b) brick; (c) concrete; (d) metal.

(a) *Wood*.—Wood was most frequently used in the past for the usual jerry-built boxes added by garden-hungry householders. Wood boxes are liable to decay, and unless teak, red cedar or oak is used require painting on the outside.

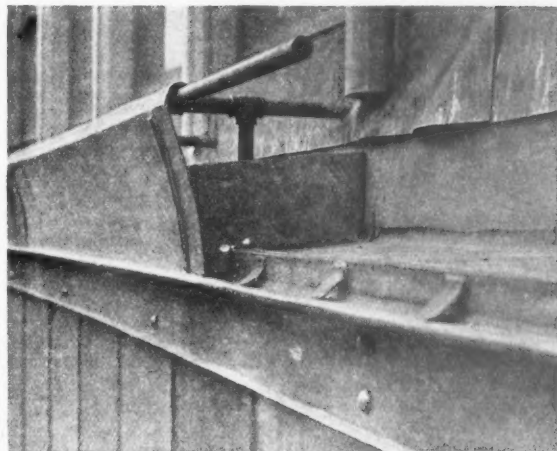
There are two ways to prevent decay of the inside of the box. The first is to char the inside by burning, and the second is to fit a lining to the box of zinc or lead, in which case the bottom of the wooden box should consist only of wooden slats sufficiently strong to hold the weight of the lining and wet soil. Another alternative is to fix metal pipes to the drainage holes in the bottom of the lining and to carry these through the wooden bottom of the box; in this case the metal lining should have a flange to overlap the wood on all sides to prevent the water from the watering-can penetrating between the box and the lining. At Broadcasting House it is the practice to have duplicate retainers inside some of the lead boxes so that plants may be grown in the nursery in the containers and dropped into position just before they flower. This has proved both economical and very satisfactory in every way.

Wood boxes are usually supported on wrought-iron brackets. Boxes made to stand on the floor of a balcony should be kept from the floor by small feet or cross-pieces to allow ventilation under the box.

(b) *Brick*.—Generally speaking, brick boxes are not satisfactory on a small scale. This material is most suitable for large boxes flanking steps and for ground-level boxes. The interior should be lined with asphalt unless it is certain that the bricks used withstand continual contact with damp soil. If the bricks are suitable there are advantages in leaving the box unlined, the porous nature of the brick allowing natural soil ventilation and water evaporation.

In any case where the box abuts on to the building the face should be protected by asphalt and be continued 6 ins. above soil level. Arrangements should be made for "tear holes" at the bottom of the sides and front of all boxes, to carry off surplus moisture. A stagnant soil will never grow good flowers.

(c) *Concrete*.—In modern buildings, whether of brick or concrete construction, concrete is the most efficient material for window boxes. The walls can be kept thin and the general effect of the boxes light; the material is durable, and can be structurally united to



Messrs. Peter Jones. Architects, Slater & Moberly with C. H. Reilly & W. Crabtree. Note sloping bottom to flower boxes to lead water to drainage holes. Flower boxes very deep and wide. Garden Architect, Lady Allen of Hurtwood

the walls of the building or built as an integral part of a balcony by extending the outer edge upwards. With concrete finished in a light colour serious discoloration can result from soiled water seeping from cracks unless the insides of the boxes are rendered waterproof or have an air cavity. The soil should be kept 4 ins. below the top of the box to prevent water splashing over the edge. There is little doubt that flowers look their best with a white or cream background. At all events highly coloured concrete finishes should be avoided. Concrete (or brick) can be faced with tiles, which have definite advantages. They can be easily cleaned from stains and are durable. The complete structure of boxes can also be built of faience blocks.

(d) *Metal*.—Metal boxes must be of a non-corrosive material. Zinc, copper and lead are satisfactory. The sides of a metal box exposed to the sun will absorb too much heat. A sheet of durable insulating material, such as asbestos, must be placed between the box and the soil.

### DRAINAGE

Because of the supposed difficulty or coping with drainage water many boxes are made with no provision for drainage. This is a fundamental error, for it is impossible to grow plants in stagnant soil. The only way to have flowers in an undrained box is to replace the plants as soon as they die. This, unhappily, is often the course adopted, but a very simple actuarial calculation will quickly prove that it is far more economical to provide adequate drainage than to replace expensive greenhouse plants every few weeks. Boxes that are wide and deep, that have good soil and

are planted with suitable flowers, will, because they are given every encouragement to grow and develop, only need one main planting from early May till the end of September; flowers in an undrained, narrow box will need to be renewed as many as five or six times during this period with less satisfying results and considerably more expense.

Care should be taken to avoid the drain venting down the wall of the house. This is avoided when the boxes are associated with a balcony for the drainage can then be taken to the floor. This is particularly necessary in concrete and stucco buildings.

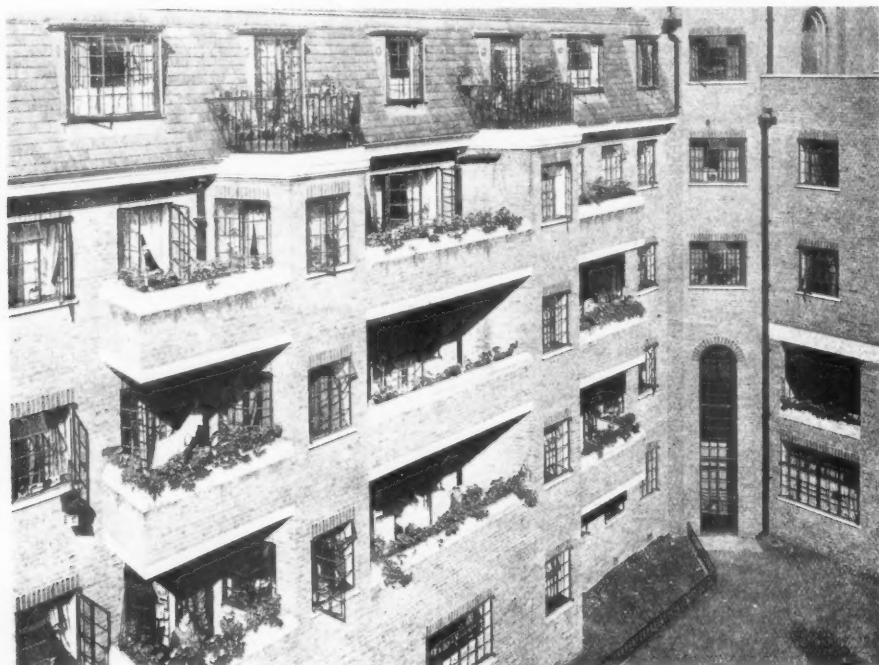
Care must be taken to assure that the drip from upper boxes does not fall on the users of the lower balconies. Where long ranges of boxes are provided, as over shop canopies, water can be laid on and a pipe provided wound on a spring roller for watering by hand, or fixed sprinklers provided, care being taken to arrange the supply holes in a "staggered" fashion so that the water is dispersed evenly over the box. For large schemes access way must be made behind the boxes. (See the window boxes on Peter Jones's shop in Sloane Square.)

In these boxes the drainage water is conducted down a pipe and there is no drip on to the pavement below.

### SOIL

One of the main difficulties to be faced by the owner of only one or two flower boxes is the provision of really good soil—without this he cannot hope to succeed. This problem of the supply of suitable soil in small quantities is one that must be faced by those who supply window boxes to housing estates. Many municipal parks supply good soil very cheaply, but more attention should be given to this aspect of window gardening. London soil is notoriously stale, sour and acid, and in all ways unsuited for the intensive culture of flower boxes.

When filling the boxes, first cover the drainage holes with clean, broken crocks (broken flower pots) to prevent the soil washing down, and cover these with slabs of turf, grass downwards. This serves the double purpose of retaining moisture, so minimising the amount of watering necessary, and also providing both nourishment for the plants and an anchorage for the roots. The soil mixture should consist of two parts fibrous country loam (top-spit if possible), one part decayed leaf mould and one part sharp sand, to keep the soil open and fresh. A top dressing of peat or hop manure, after the flowers have been planted, will conserve moisture and prevent splashing over the edge of the box.



*St. Pancras House Improvement Society. These boxes are wide and deep and are built into the fabric of the balcony. Drainage carried on to floor of balcony. Garden Architect, Lady Allen of Hurlwood*





*Short's view of the Monastery in 1761 (see page 227)*

## THE ARCHITECTURAL HISTORY OF THE URSULINE MONASTERY, QUEBEC

By RAMSAY TRAQUAIR, M.A.(Hon.) F.R.I.B.A., and G. A. NIELSON

*The Monastery of the Ursuline Nuns at Quebec is one of the most important historic buildings in Canada. It was founded when Quebec was but a fur-trading post, and the clearest and most complete account of the building methods of those early days is that given in the letters of the Venerable Foundress. The existing buildings are an epitome of French Canadian architecture from the last quarter of the XVII century to the present day; the work includes the finest old staircase in North America, a chapel with carved woodwork by the Levasseurs, Canada's greatest wood-sculptors, good woodwork from the end of the XVIII and the beginning of the XIX centuries, as well as interesting old Canadian furniture and silver.*

THE school for the education of women which the Ursulines established in 1639 continues to flourish to-day under their guidance. The history of the Ursulines is the history of French culture in the New World.

On the first of August, 1639, three Ursuline nuns, headed by the Venerable Mother Marie Guyart de l'Incarnation, landed in Quebec. They came for the purpose of founding in New France a school for the education of French and Indian girls, and were accompanied by Madame Madeleine de Chauvigny de la Peltrie, a wealthy and pious young widow, whose generosity made possible their design.

At first the nuns were lodged in a small house on the quay belonging to the Sieur Juchereau des Châtelets, not far from the present church of Notre Dame des Victoires, on the site now occupied by the Hotel Blanchard. They occupied this building for a little more than three years.

At length, in the early part of 1641, Mme. de la Peltrie laid the first stone of a new building on the site in the Upper Town still occupied by the monastery. The land, extending to 12 arpents (1), had been con-

(1) The arpent contained 100 square perches. It varied in different provinces. In Paris the linear arpent was 180 French

ceded in 1637 by the Society of the Hundred Associates, at that time the principal fur traders of Quebec, for the use of a teaching institution.

In November 1642 the building was occupied. The Venerable Mother Marie de l'Incarnation has left us, in one of her letters to her son in Paris, a most interesting account of the building. This is, in addition, the earliest account of the type of building being erected in Quebec at a date when the settlers only numbered some 250 in all, and the future capital was little more than a fur-trading post.

"In answer to what you wish to know about the country I can tell you that there are houses of stone, of wood and of bark. Ours, which is entirely of stone, is ninety-two feet long and twenty-eight broad. It is the finest and the largest in Canada, as houses are built here. In this is included the church, which has its length in the breadth of the house, and is seventeen feet broad. You may think that small, but the excessive cold does not permit us to make larger spaces. There are times when the priests are in danger of having their fingers and their ears frozen. The fort is of stone, as are the houses dependent on it. Those of the reverend fathers (2), of Madame our foundress, of the hospital nuns and of the settled Indians are also of stone. Those of the settlers, excepting for one or two, are of wood with stone filling (3). Some of the Indians have portable houses of birch bark which they put up very neatly with poles. We had one of this kind at first for our classroom. When I say that our houses are of stone I do not wish to say that they are of cut stone, no, only the corners, which are of a kind of marble almost black which can be taken out in very well cut pieces. The corners, being of this kind of stone, are very fine, but they are expensive to cut because of the hardness. A man costs thirty sols a day and in addition we must support him on feast-days, Sundays and during bad weather. We have our artisans sent out to us from France and hire them for three years or more. We have ten who do all our work excepting that the settlers provide us with lime, sand and brick. Our building is in three floors, in the middle one of which we have our cells made like those of France. Our fireplace is at the end to heat the dormitory and the cells, of which the partitions are only of pine wood for otherwise we could not heat them. . . . Our beds are of wood and shut up like cupboards. . . . In winter our Indians leave their stone houses and live in cabins in the woods, where it is not so cold. In the four fireplaces which we have we burn a hundred and

feet, the common arpent 200, the standard arpent 220. The old French foot was 1.0653 English feet. The Livre Français was 20 sols, and 6 li. were about equivalent to one dollar.

(2) The Jesuit Fathers.

(3) "Colombage pierreotte." The early wooden houses of New France were made with a wood frame covered inside and out with sawn boards. Occasionally the spaces between the wood frames were filled in with stones in mortar. This construction must be clearly distinguished from the earlier half-timber work in which the frames were visible and formed a decoration. Pierre Boucher, writing in 1663, describes this method, and expressly says that all houses were boarded. In the *Canadian Geographical Magazine* of April, 1932, p. 205, a notice is quoted of a house for sale at Charlottetown, N.B., in October 1768. "A

seventy-five cords of large wood a year. . . . Our enclosing wall is only of big tree trunks ten feet high and connected together by planks. The coverings of the houses are in two layers of planks or of shingles laid on planks" (4).

This building, of which we have no further record, was completely burnt in December 1650 by a fire originating in the bakery, where one of the sisters had placed a pan of embers under her bread pan to make the dough rise.

Meanwhile, in 1643, Mme. de la Peltrie had built herself a house on two arpents of land lying a hundred feet to the east of the monastery. It was of stone, in two storeys, thirty feet long by twenty broad. This house became the property of the monastery on Mme. de la Peltrie's death in 1671. It served many purposes and underwent many repairs and reconstructions. Father Maguire, who was Chaplain from 1832 to 1854, refers to it as if it were still standing (5), although at this date there can have been little left of the old building. Finally, in 1836, it was pulled down (6). The present *external* occupies approximately the same site.

The rebuilding of the burnt monastery was commenced at once; the fire-ruined walls were pulled down and the new building was erected upon the old foundations. Mme. de la Peltrie laid the first stone in 1651, and the building was occupied on 29 May 1652 (7). Of this building, the Venerable Mother gives an account in a letter of 1651 (8).

"Our building is already at the wall head. The chimneys are being built and in eight days the roof-trusses will be raised. . . . It is astonishing how dear artisans and operations are here, we have men at forty-five and at fifty-five sols a day. Our accident having occurred unexpectedly we found ourselves without any of these people and that is why they are very expensive for us; for, in case of necessity we could have them sent out from France at a more reasonable rate. We hire them for three years and in that way they make their profit, and we also. At present there are days when we are paying thirty livres a day for men, not counting those who are working by the job. Four oxen, who do our work, are dragging materials of wood and of sand. The stone we are quarrying on the spot."

This building was of the same breadth as the old, but was 108 feet long, with an additional wing for the parlours, which probably occupied the position where is now the Aile Ste. Ursule. Various additions were made to these buildings up to the date of the second fire in 1686, but of these little is known excepting that a church was built in 1659. Its entrance faced towards

dwellinghouse . . . shingled and clapboarded and filled in between the studs with stones laid in rough mortar."

(4) *Lettres Historiques de la Vénérable Mère Marie de l'Incarnation*, p. 29, letter of 26 August 1644. Trans. by the authors.

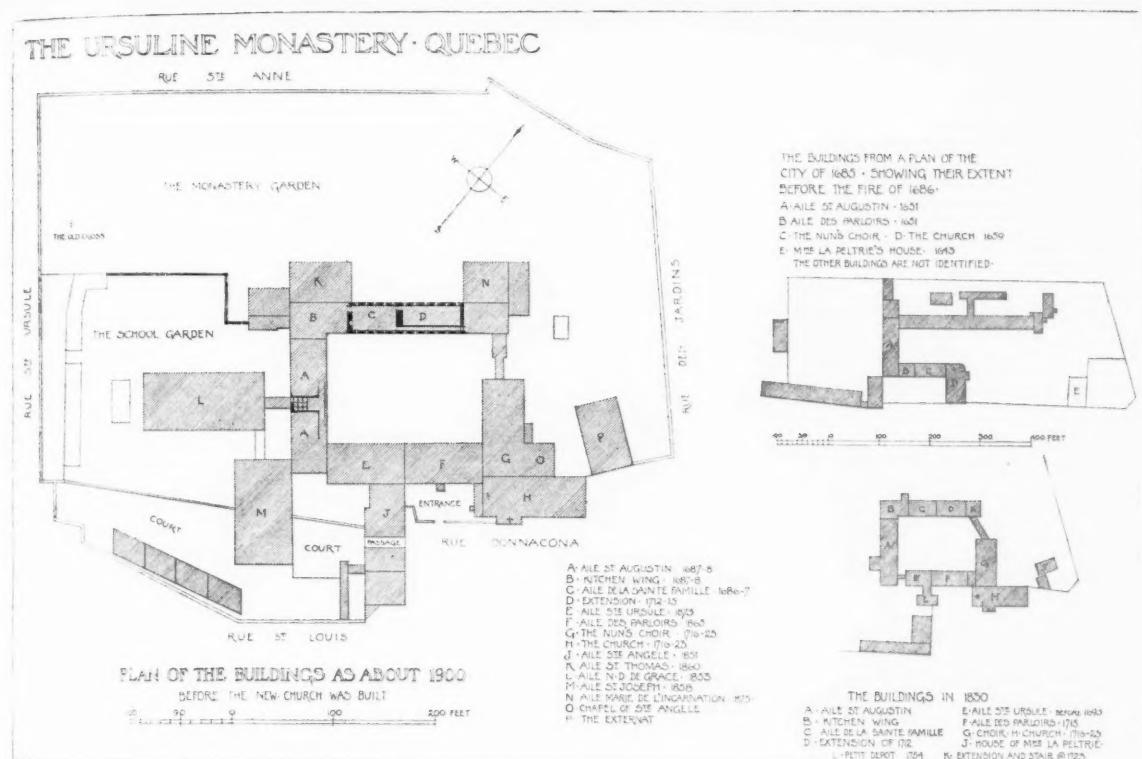
(5) L'Abbé Thomas Maguire. MSS. history in the archives of the monastery.

(6) *Ursulines de Québec*. Vol. I, p. 124.

(7) *Ursulines de Québec*. Vol. I, p. 172.

(8) *Lettres Historiques*, p. 64.





St. Louis Street, to the south. The exact points occupied by the High Altar and the Altar of Ste. Anne are indicated in the present building by crosses of brass nails in the floor of the corridor leading to the Nuns' Choir (g). The Chapel of Ste. Anne was added in 1667.

A plan of the City of Quebec, dated 1685, shows the monastery presumably as it was a year or so earlier. Though the scale is very small, yet the various parts can be identified on the little block plan.

In the position occupied by the present Aile St. Augustin is the second building, of 1651. From the south-east corner stretches a wing which must have contained the parlours (1651) and the Nuns' Choir (1659). Then comes the church, whose first stone was laid by Mme. de la Peltrie in 1659, facing towards St. Louis Street. So far as can be measured, this brings the position of the High Altar to very much the point indicated in the corridor of the present building. In addition, a long wing is shown on the north side, and quite a large extent of other building. In the south-east corner is an indication of Mme. de la Peltrie's house. This is clearly too far away from the monastery

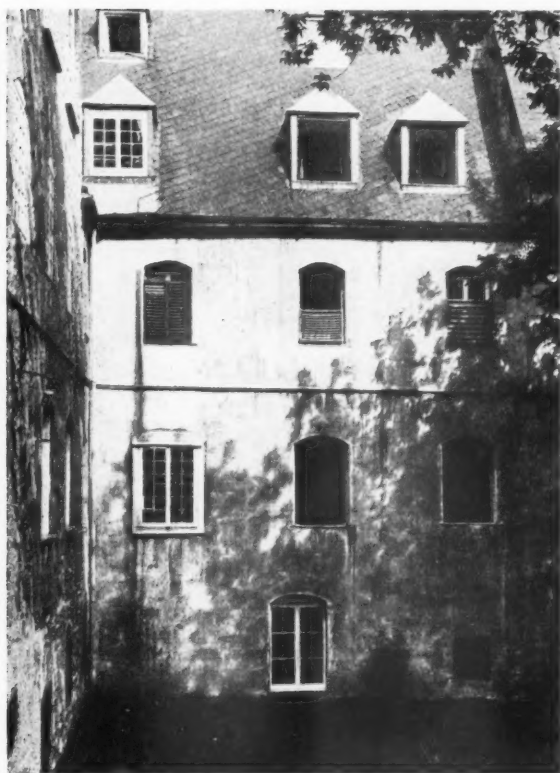
(g) Maguire.

and the draughtsman has probably made an error which results in the north wing being unduly lengthened. But in any case, it is evident that at the time of the second fire in 1686 there were a considerable number of buildings which are not particularly mentioned in the annals. They were probably of wood.

The monastery accounts are preserved from May 1672. Those for the period 1672-1686 detail considerable sums spent on building as well as the names of some of the craftsmen.

Maitre Robert Pepin, "piqueur dardoise," receives in various payments 2,203 livres for slates and shingles (10). In 1674 he covered the barn, and in the same

(10) Livres de Comptes 1672-73, f.4b.; 1673 f.29b, f.40a, and following items. Slates were quarried at the Grand Etang in 1728. In 1721 M. Chaussegros de Léry writes to France asking that slates should be imported to cover the King's warehouses in Quebec and Montreal (*Documents Historiques. Correspondence* V.1, Quebec, 1893). But as early as 1666 the R.P. Thierry Beschefer, in a letter from Quebec, writes: "Notre Maison est de deux corps de logis toute de pierre et couverte d'ardoise avec un beau dôme pour horloge, les religieuses Ursulines et hospitalières sont bien batis" (*Jesuit Relations*, 1664-66. See *Bulletin des recherches historiques*, 1929, p. 335. Description de Quebec en 1666). The Canadian slates seem to have been too soft to stand the severe frosts.



*The kitchen wing in the west angle of the court*

year receives 524 livres for work on the church, and 87 livres "pour avoir couvert la classe des sauvagesse et leurs petis lieux." In 1679 he receives payments for "se quil a couverde nre maison," and the nuns bought 38,000 slates for 1,720 livres and slate-nails for 329 livres. In 1679 the nuns bought 29 sheets of lead at 390 livres, and in 1681 lead to put on part of the roof for 100 livres.

In 1672 "frere joseph" received 319 li 5 sols for 67 days of carpenter work and materials, Jean Mathieu 71 livres for 237 planks of cedar, "le nonne de lorier" 60 livres for 100 planks of pine, and Monsieur "delom-chemps" 43 livres 13 sols 6 deniers for locks and similar work.

In 1673 Maître Francois Garipey, Maître Jean Lesmelein, and Maître Pierre Lesmelein receive payments for work on the parlour wing.

In 1674 is an item of 16 livres paid to "La tour, sculpteur" for making four small garlands for the chapel. This probably refers to Jacques Leblond de Latour, an architect and sculptor of Bordeaux, who was head of

the school of sculpture at the Petit Seminaire of Quebec from 1690 to 1706, when he was ordained priest. He and his pupils executed the carved retables at L'Ange Gardien, Château Richer, and Ste Anne de Beaupré. Later he was curé of Baie St. Paul, and died there in 1715. This is the first record of his name in Canada (11). A Jean Latour, a sculptor, is given in Tanguay's dictionary. He died in 1677 at Montreal; nothing further seems to be known of him (12).

In 1674 we find noted the purchase of 20,000 slates at 940 livres, 100 panes of glass at 46 li 10 s., and 2,000 bricks at 20 francs the thousand (13).

In the accounts of 1680-81 is an item of 20 livres for a boat-load of "pierre de beauport." In 1686 the mason and stonecutter are paid 1,352 li 15. Good limestone is still quarried in the Beauport district, and is the "kind of black marble" referred to by the Venerable Mother Marie in her letter. The names given in these early accounts must be those of artisans whom the nuns had brought out from France. It would be interesting to believe that the Ursulines were responsible for bringing M. Leblond de Latour to Canada.

In 1686 the foundations were laid of a wing sixty feet long, dedicated to the Holy Family. This was on the north side of the present quadrangle, where the community room is now, not touching the old building. The work was pushed on rapidly, and had reached the level of the first floor when, on 20 October 1686, the entire monastery was once more burnt. Some of the ornaments in the sacristy and some of the historical records were saved, but the main building, parlours, choir, church, and part of the outbuildings were destroyed.

The nuns remitted to M. de Maizerets, their superior, the Jesuit Fathers and M. de Soumande, Canon of the Diocese, the decision as to their re-establishment. A meeting was held on 3 March in the Jesuit College, and it was resolved to rebuild, with additions.

The new building (Aile Ste. Famille) was to be continued as intended, but with an extension at the west end connecting it with the old building (Aile St. Augustin), from which it should be separated by a partition wall reaching to the roof, to prevent accidents. In this angle were to be placed the kitchens. The old building was to be rebuilt on the same foundations, the walls of which had been found good.

On 19 July 1687 the first stone of the kitchen wing was laid by a daughter of the Marquis de Denonville, governor of the colony, who was at the time a pupil.

(11) See *L'Instruction au Canada, 1635-1760*, L'Abbé Amedée Gosselin, Quebec, 1911, p. 362.

(12) *Bulletin des recherches historiques, Montreal, 1928*, p. 538. *Quelques Sculpteurs Montrealais sous le dominion française*. E. Z. Massicotte.

(13) Brick-making in Quebec is mentioned in the *Jesuit Relation* of 1636 and at Lorette in 1673. In 1651-52 there was a brickyard at Three Rivers. Bricks seem frequently to have been made on the spot for building. *Jesuit Relations*, Thwaites's edition, Vol. 37, p. 107; Vol. 58, p. 147, and elsewhere.

The Aile Ste. Famille was finished by November of the same year, the kitchens and the old building seem to have been finished about 1690. The chapel at this time was in its old place at the south end of the Aile St. Augustin, where it remained until 1724.

In 1712 the Aile Ste. Famille was lengthened seventy-five feet, to enlarge the noviciate.

These buildings to-day form the north and west sides of the quadrangle. An extra storey was added to the Aile St. Augustin in 1832 (14), and the interior of the buildings has been very much altered, but from the outside the general character must be very much what it was in the early years of the XVIII century. M. Sulte is of the opinion that the walls of the Aile St. Augustin are those built by the Venerable Mother Marie de l'Incarnation in 1650 (15), but it seems more probable that they were rebuilt from the foundations after the fire.

The walls are of rubble stone, about two feet thick, the Aile St. Augustin showing cut stone dressings to the windows, the other buildings plastered on the outside. The windows are covered by flat segmental arches, as are those in the early parts of the Hôpital Général, the sashes are double, opening inwards, with twelve panes in each sash. The roofs at present are covered



Above: The Aile St. Augustin forming the south-west side of the court  
Below: The convent from the north-west, showing the Aile de la Sainte Famille in the centre

(14) Maguire.

(15) *Lettres Historiques de la Vénérable Mère Marie de l'Incarnation*.  
Note on p. 64.



with tiles of "fer blanc" laid diagonally (16). The point at the north-west angle where the kitchen wing joins the old building is now marked by a drop of one storey in the roof. Here a drop in the ground level allows three storeys in the Aile Ste. Famille to the original wall head. The kitchen wing extends to the first three bays on the north side, and is separated from the Aile Ste. Famille, containing the community room, by a high stone partition wall. The Aile Ste. Famille occupies five bays and terminates in a thick partition wall and chimney. This wall does not come through the roof, but the break between the old building and the extension of 1712 is quite visible, especially on the garden side. The extension is of six bays beyond which the older parts are buried in modern building. The kitchens and the ground floor corridors of the 1712 addition still retain their old stone vaulted ceilings.

In the centre of the Aile St. Augustin is an oak staircase which must be part of the building of 1686. It is constructed within a square of thirteen feet, with a central well with four square newels, about which the stair winds in straight flights of four steps and one winder at each angle. Between the newels are raking arches of three-inch plank set under the stringers. The stair was originally open under the steps, but it was repaired, probably in 1832, when extensive changes were made in this wing, and in the Aile Ste. Ursule. Soffit linings of thin board were then added, and an archway was put at the entrance on the ground floor. The stair mounts two floors, to what must have been the attic of the old building. The stair is an excellent example of late XVIII century design, and one of the most interesting architectural relics in the Province.

In 1693 the Comte de Frontenac took a part of the grounds, on the north side, for the purpose of strengthening the fortifications, giving an indemnity of 2,000 li. (17). This was not the first time that the nuns had contributed to the city walls, for the accounts for 1689-90 contain an entry of 190 li. for the fortifications of the city (18). Short's drawing of the monastery, made just after the English conquest, shows a fortification in this position, just to the left of the monastery. The cloister wall was actually part of the city boundary, and may well have impressed Frontenac as a rather weakly defended part. The fortifications in Frontenac's time consisted of a palisade and ditch, and were intended for defence against the Iroquois.

In 1695 the Aile Ste. Ursule was erected on the southern side, opposite to the Aile Ste. Famille, to

furnish class-rooms. Originally this building was separated from the Aile St. Augustin by a narrow passage (19).

After 1715 plans were made for the construction of the Aile des Parloirs and the church. The first scheme intended two squares, of which the first would have included the old buildings and the church, the second would have extended as far as the *external* on the rue Donnacona. Work was begun, but the scheme was found too expensive, and was abandoned in favour of the existing large quadrangle (20).

The Aile des Parloirs was finished in 1717, in stone, of three storeys (21), the church, begun in 1715, was consecrated in 1722 (22). It measured 88 feet long by 38 feet wide and 22 feet to the wallhead, and was covered by a segmental arched ceiling. The mason, le Sieur Gratis, received 5,126 livres. Sieur Belleville was carpenter, and M. la Joue was architect (23).

The functions of an architect in Canada at this time are rather uncertain. He provided plans and probably designed the stone-work. M. la Joue was a "mason-contractor." He certainly did not design the carved wood retables and altars (24).

These were the work of the Levasseurs, from 1732 to 1736. "They were paid for in small sums, arranged altogether in a friendly way as can be seen by the details in the account books." And indeed the books from 1732 contain, year after year, considerable payments "au sculpteur." The Levasseurs were paid in all 1,689 livres.

Noël Levasseur (1680-1740), master sculptor of Quebec, had two sons, François Noël (1703-1790) and Jean-Baptiste Antoine (1717- ), who worked with him. The work of the family is found throughout the Province from 1721 to 1790. They were the outstanding wood sculptors of French Canada, and this work in the Ursuline Church is their largest and most important piece. When the old church was taken down in 1901 the woodwork was preserved and re-erected in the new one with practically no change.

The church terminated in a square end, a form not uncommon in Quebec. The design of the retable follows a type similar to that of the old church at Beaupré (25).

The retable is divided into three bays by Corinthian columns with high pedestals, and garlanded at a third

(19) Maguire. Sketch plan.

(20) *Ursulines de Quebec*, Vol. II, p. 107.

(21) *Ursulines de Quebec*, Vol. II, p. 109.

(22) Maguire.

(23) *Ursulines de Quebec*, Vol. II, p. 112. François de La Joue (or Jone?), born 1656, Montreal, 1689-93, "Maitre tailleur de pierre, architecte et bourgeois." *B.R.H.* 1929, p. 132. Maçons, entrepreneurs, architectes. E. Z. Massicotte.

(24) In French Canada the term "rétable" refers to the decorative work of the sanctuary walls, "tabernacle" to the entire superstructure of the altar.

(25) Pulled down in 1901. A photograph of the old interior exists. The greater part of the woodwork is of early date, and parts of the retable may be the work of Leblond de Latour.

(16) These tiles, of tinned sheet iron, were imported from France. In the Ursuline accounts for 1673-74 is an item, "Payé à Mr. Bazire pour trante de sel 24 feuilles de fer blanc et pour le fret de 6 tables de plomb. 149 li 19." This seems to be the earliest mention of this material in Canada. They are still in use, and are one of the best and safest roofing materials for the Canadian climate.

(17) *Ursulines de Quebec*, Vol. I. 478, and Father Maguire's History.

(18) Accounts for 1639-90, f.121a.





*Above: Corridor of the Aile de la Sainte Famille  
Right: The stair of St. Augustin*

of their height. In the side bays are doors, that on the right is purely architectural, that on the left leads to the sacristy. Above the doors are niches containing wood statues, on the right Ste. Foye, on the left St. Augustine, the patron of the monastic life.

In the centre is the altar, with its high carved and gilt tabernacle. Above it is a large picture of the Nativity, with adoring shepherds, attributed to Le Brun. The frame is a fine piece of carving with interlaced vine and ribbons.

Above the central bay is an attic with a segmental pediment and side trusses. It has a niche containing a statue in wood of St. Joseph with the Christ-child. On each side are adoring angels with palms.

The general design follows strictly traditional lines, as is usual in Quebec.

The figure sculpture is good, and in thorough harmony with the architecture, though suffering a little from over-elaborate colouring. Particular attention should be given to the low reliefs of the doors and the pedestals.

The central panel of the right-hand door shows the Angel of the Annunciation descending, that on the left Our Lady at a prie-dieu receiving the Holy Spirit.

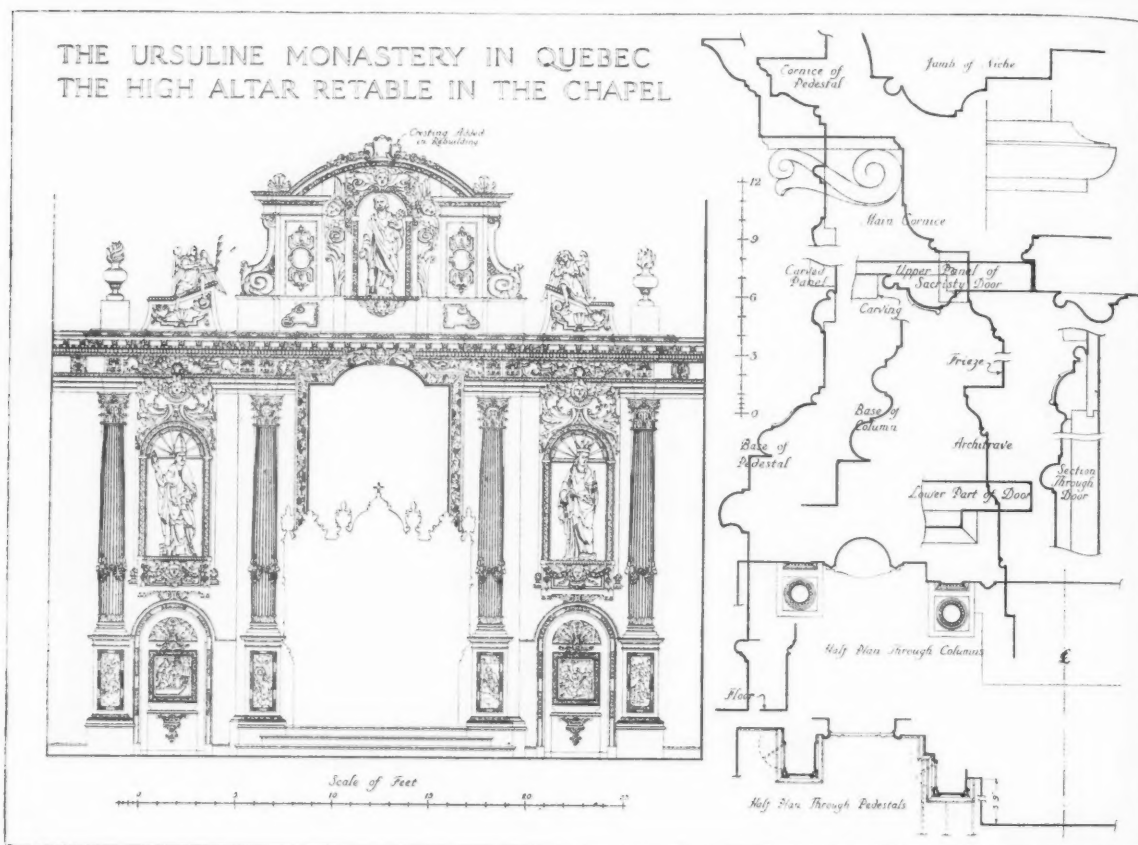
On the front of the pedestal on the extreme left is St. John the Evangelist, seated on an eagle. With his outstretched hand he holds a scroll upon which he is writing. Just below him, his inkpot is falling to a ground covered with large decorative flowers.

The pedestal to the left of the altar shows St. Peter, with a very large aureole, holding his key. On the opposite site is St. Paul, writing, and distinguished by his sword. On the extreme right is St. John the Baptist, a youth clad in a sheepskin, seated beneath a tree, his sheep grazing at his feet.

The relief is of moderate height, the panels are entirely gilt. The quality of carving and design, particularly in the panels of St. John the Evangelist and St. John the Baptist, is remarkable. The latter is possibly the finest piece of wood carving in French Canada.

The retable of the side chapel, facing the nuns' choir, is not so interesting, indeed parts of it, particularly the pilasters, look later than Levasseur's work. The tabernacle has interesting friezes of vine and wheat on the grades. The two altar tables are quite modern. The monastery possesses a fine embroidered altar frontal,





which is at times used on the High Altar. It is said to be the work of the Venerable Mother.

The pulpit and stair belong to the same period, though we have no particular record of them.

The entire building, with the enclosure wall of the monastery, was finished by 1737 (26).

When the woodwork was re-erected in 1901 a few slight additions were made. The present altar tables were put in; the crestings on the top pediment, the cartouche above it, and the doors behind the angels are new. Otherwise the work was re-erected without change.

During the siege of 1759 the buildings suffered some damage, of which an account is given in the annals. When, after the siege, the nuns returned to the monastery from the Hôtel Dieu where they had taken refuge they found "la maison de nos externes abimée, la sacristie, notre chapelle des Saints, partie de notre choeur et de notre église toutes trouées et bouleversées,

plusieurs cellules de notre dortoir complètement défaites, les toits percés à jour, deux cheminées abattues, la lingerie toute brisée par une bombe qui avait traversée la salle de communauté : . . . Le dégât cependant eût été bien autre . . . sans les huit courageuses gardiennes qui . . . réussirent . . . à enlever les chassis, les tabernacles, dorures, statues et une foule d'autres objets." (27).

The damage was not beyond repair, for we are told that "notre illustre Général (General Murray, the English Governor) a eu la bonté de voir aux réparations nécessaires pour rendre le Monastère habitable" (28).

The church was for some time used as a parish church and the monastery as a hospital for the wounded. The well-known incident occurred during this period when the nuns, struck with pity for a dress so unsuited to the Quebec winter, set themselves to knit long stockings for the Highland soldiers.

(27) *Ursulines de Quebec*, Vol. III, p. 5.

(28) *Ursulines de Quebec*, Vol. III, p. 16.

(26) *Ursulines de Quebec*, Vol. II, p. 112.



Short's drawing (see headpiece), made just after the English occupation, shows the buildings quite complete, though the basilica, just behind, is in ruins.

The drawing is taken from outside the walls, looking eastwards. It shows the Aile St. Augustin, of two storeys separated from the kitchen wing by a partition wall. Above the roof is visible the clock tower, removed in 1830 (29). Just behind the partition wall is the spire of the church. On the north side is a square tower which formed part of the kitchen wing, and the second partition wall which separated it from the Aile Ste. Famille. Beyond that is the extension of 1712. The enclosing wall of 1737 is shown, and on the north, at the left of the drawing, is the fortification, for the site of which Frontenac took part of the grounds in 1693. On the extreme right is a part of the fort and in the background the Island of Orleans, with the fleet at anchor.

The eastern end of the community room, on the first floor of the Aile Ste. Famille, is filled with panelling and presses of XVIII century type. We have no record of the erection of this, but a comparison of the mouldings with those of the woodwork in the Briand Chapel at the Seminary, executed in 1785, and in No. 92 St. Peter Street (1781-84) shows that the work must be attributed to a date between 1770 and 1790. It is massive in character, with heavy, built-up mouldings, in this resembling the retable in the church of the Hôpital Général, executed by Pierre Emond probably about 1780.

The mantelpiece at the west end of the community room shows clear English, or American, influences. The fine mouldings and the broken cornice, with its central panel, are of the school of Adams.

English influences begin to appear in the domestic architecture of Quebec towards the end of the XVIII century. The Simon McTavish house in Montreal, built in 1795, is pure American Colonial (30). Here the influence would be later, and this mantel probably dates from the beginning of the XIX century. The "summer doors" closing in the fireplace are usual in Quebec.

Beside it is a little lavabo with a lead cistern, on which is embossed an I.H.S. and two fleurs-de-lis. This is probably a relic of the earliest building.

We have no notes of any considerable changes until 1832, when the internal arrangements of the Aile St. Augustin and the Aile Ste. Ursule were remodelled, and an extra storey added to the former.

Further alterations show the growing importance of the institution as a school, and the decline of the industry of gilding, which for long was an important source of revenue. Church accounts throughout the Province contain many references to the gilding of tabernacles by "les religieuses," and throughout the XVIII century this art was practically monopolised by the nuns.



St. John the Baptist, from the retable in the chapel

(29) *Ursulines de Quebec*, Vol. II, p. 157, note.

(30) The House of Simon McTavish, No. 27 St. Jean Baptiste Street, Montreal. R. Traquair and G. A. Neilson. *R.A.I.C. Journal*, November 1933.



The first mention of gilding in the Ursuline accounts is in 1712-13, when 86 livres 6 sols was received. Thereafter, payments for "dorure" occur in increasing amounts, until the early years of the XIX century, when they begin to fall off. In 1830 the old "dorerie" was changed into a classroom, and finally in 1832 into an infirmary for the pupils (31). The nuns also derived

(31) Maguire.

some income from "ouvrages d'ecorces," small table dishes, workbaskets, reticules and similar objects, made of birchbark. These are still made and in use in the monastery.

From the beginning of the XIX century such revenues were replaced by quite large amounts received for "dessein des Pensionnaires." As to the particulars of these drawings we have no information.

From 1850 onwards very extensive additions were made. In 1851 the Aile Ste. Angele was built, and raised a storey in 1872; in 1853 the Aile Notre Dame des Graces; in 1858 the Aile St. Joseph; in 1860 the Aile St. Thomas, at the kitchen corner; in 1865 the Aile des Parloirs was rebuilt. Further work was carried out here in 1872, and the south side of the quadrangle took its present form (32).

Finally, in 1901, the old church was found to be too ruinous for repair, and the existing church and choir were built, the old woodwork being replaced in it. A small piece of panelling in pine, with diamond infillings to the square panels, has been re-used in the "studio." It is said to have come from the old church.

The nuns have also preserved the wrought-iron cross which crowned the spire. It is inscribed: FAIT P M LOZEAU 1724 M S PIERE DAUSITAIRE M<sup>e</sup> DELINCARNATION ASISTANT JESUS. MARIA. JOSEPH. M DE LA CONCEPTION SUPERIEURE (33).

(32) Dates taken from notes supplied by the Community, and derived from their Annals.

(33) The accounts for 1721-22 (f.198b.) have an item of 190 li. 10s. for "Croix de notre Eglise."



At top, mantelpiece and, at bottom, panelling in the community room

## FURNITURE AND SILVER

## FURNITURE.

The community has a certain amount of good old furniture. The very simple benches and slat back chairs are interesting as showing the type of furniture probably used generally in Quebec in the early XVIII century. More elaborate examples have turned legs and stretchers and shaped slats. All are, of course, made in Quebec.

There are some more elaborate chairs and stools with seats upholstered in leather, of late XVIII century form, and some late XVIII century chairs with shaped, caned backs and cabriole legs. Such furniture is not uncommon in the Province and was probably made by Quebec craftsmen.

Two chairs, said to have been the property of the Marquis de Vaudreuil, Governor in 1759, are good simple examples of English work of the Chippendale school. They are certainly imported, and must date from about 1770. The attribution to Vaudreuil is not possible.

In the Oratory of St. Augustine, on the traditional position of the cell of the Venerable Mother Marie de l'Incarnation, is a Spanish XVII century embossed leather altar frontal in gilt, silver and colour. Nothing is known of its history. The same applies to a firescreen with a fine petit-point panel showing a classical subject, apparently Flora receiving offerings of flowers.

## SILVER.

In the sacristy is a good collection of old silver, some of which must date from the earliest days of the monastery. Amongst the more noteworthy pieces are:

A monstrance in silver gilt, probably Paris 1675, but the marks are much obliterated.

A fine chalice, 10½ inches high with a worn maker's mark P.N. (?) crown, fleur, grains and badge. It is decorated with cherubs heads and the instruments of the Passion. In the Hôpital Général are a chalice and two small ewers (burettes) of the same design but unmarked.

Of similar design to this are:—

A silver-gilt crucifix, 23 inches high, unmarked.

A pair of small ewers, 5 inches high, unmarked.

These are probably Quebec make, of the early XVIII century.

A ciborium. French provincial work, possibly from Nantes, of the early XVIII century. Marks a crowned P and a very much obliterated maker.

Four pieces by François Renvoyzé, of Quebec (1739-1819): A chalice with cherubs heads, 9½ inches high, signed RANVOYZE, 1779. A good example of his work.

Two small plain ewers, 5 inches high, marked F.R.

A dish for ewers, 11½ inches long, with repoussé border, marked F.R.

A fine ciborium, 11 inches high, with garlands, unmarked.

A chalice, 11 inches high, with garlands and openwork on the cup. Unmarked. These two pieces are of French early XVIII century design, and may have been made in Quebec.

A set of six silver altar candlesticks 23½ inches high, unmarked. These are said to have been made from Mme. de la Peltrie's silver. In that case they would date from shortly after 1671 and be of Quebec make. There is nothing inherently impossible in the tradition as there were certainly competent silversmiths in the Province at the end of the XVII century.

The silver sanctuary lamp is said to have been made from old silver in the infirmary in 1739, to celebrate the centenary of the monastery. It is unmarked.

Amongst the domestic silver we may note:—

An ecuelle with cover by Antoine St. Nicholas. Paris 1717-22.

An unmarked ecuelle of similar design, probably a copy by a Quebec silversmith.

A papbowl, Paris 1684-7, with unidentified maker's mark.

An ecuelle with one handle marked P.L., a well-known mark on Quebec silver; probably Paul Lambert, Quebec, about 1744.

The subject of French Canadian silver is still very obscure. The names of many silversmiths are known and a good many pieces have been identified. But silver is easily imported, and though the French imported silver should have been it probably was not always marked.

Quebec silversmiths usually marked their work with a French type of mark up to the English occupation and with initials after that event. But very often they also omitted to mark. The accounts of the monastery contain few payments of any size to silversmiths, but probably most of their vessels were presented.

In conclusion we may quote the verse inscribed on an XVIII century panel which hangs in the Aile St. Augustin:

QUELLES SONT CES AMES FERVENTES  
QUI DU GRAND OCEAN EN TRAVERSANT LES FLOTS  
AU MILIEU DES ECUEILS PAROISSENT MOINS TREMBLANTES  
QUE LES PLUS HARDIS MATELOTS  
CEST ME DIT-ON UN NOBLE ESSAI  
DE L'ORDRE DE ST. AUGUSTIN  
QUI DANS LES TRANSPORTS D'UNE ARDEUR SERAPHIQUE  
DES FLAMMES DE L'AMOUR DIVIN  
VIENNENT EMBRASER L'AMERIQUE.

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The authors wish to thank the Mother Superior and the Nuns of the Community for granting access to the buildings and documents, and for their assistance in making excerpts from the Annals, and also to thank Mgr. Camille Roy, Rector of Laval University, for giving the necessary permission to enter the monastery.

## BOOKS AND DOCUMENTS CONSULTED.

*Les Ursulines de Quebec depuis leur établissement jusqu'à nos jours.* 4 volumes. Quebec. C. Darveau. Vol. I, 1863; Vol. II, 1864; Vols. III, IV, 1866. This is the official history of the Community. It is carried up to 1854.

*Lettres Historiques de la Vénérable Mère Marie de l'Incarnation.* Suite, Q 1527, 1527.

*Les Livres de Comptes des Ursulines de Quebec.* MSS. commencing in 1672. Examined up to 1850.

*L'Abbé Thomas Maguire*, Chaplain from 1832 to 1854. Manuscript history with two sketch plans. It was probably written in 1833, and has always remained in the archives of the monastery. Mr. Maguire states that he frequently quotes from the Annals. The Community kindly provided additional notes, bringing the history up to the present day.

A number of photographs of the church, with a short historical note, were published in *Les Vieilles Eglises de la Province de Quebec, 1647-1800.* P. G. Roy, Quebec, 1925. Commission des Monuments Historiques de la Province de Quebec.

## Book Reviews

### WORKING-CLASS HOUSING ON THE CONTINENT AND THE APPLICATION OF CONTINENTAL IDEAS TO THE HOUSING PROBLEM IN THE COUNTY OF LONDON\*

The Housing Acts of 1930 and 1935, with their clearance and overcrowding provisions, having largely increased the duties of the London County Council as a housing authority—the additional new dwellings now required to house the population of the unsanitary areas and to abate overcrowding equals or exceeds the total number of dwellings erected during the whole life of the Council—it is quite clear that the Council, if it is to accomplish its task, must embark upon much larger schemes within the built-up areas of London than anything it has attempted in the past, and this is its expressed intention.

There is a sharp division of opinion as to how rehousing should be done, but in the absence of the machinery to carry out any vast scheme of decentralisation there is, generally speaking, in a place the size of London, no alternative to the method already adopted by the Council, of rehousing in blocks of tenements.

Accepting that as the only method available, except perhaps in rare instances, it was evidently realised by Mr. Silkin, the Chairman of the Housing and Public Health Committee, that the redevelopment of very large areas was likely to raise problems of town planning not encountered in comparatively small and isolated schemes, and also that the greater the number of dwellings provided the more important it is that they shall be as good as they can be, and it was wisely decided that before embarking on more extensive schemes it would be well to see what could be learnt from the experience of other countries. The report, issued in October of this year, is the result of an extensive tour of Europe made by Mr. Silkin, accompanied by two senior officers of the Council, an architect and a valuer, in September and October 1935.

The record of this tour is of particular interest to me as much of it closely followed a similar (though unofficial) tour I made with the late Chairman of the London County Council Town Planning Committee some two years or so ago, and I have a very clear recollection of many of the places which Mr. Silkin describes or illustrates.

The report is admirably arranged, is illustrated by photographs and plans, and is divided into fifteen sections. Beginning with an introduction explaining the object of the tour, the first fourteen sections consist mainly of statements of facts ascertained as the result of observation and enquiry, while section fifteen sets

out a number of suggestions for consideration in connection with London housing.

Each of the sections from two to fourteen deals with a separate aspect of the subject—slum conditions on the Continent, financial arrangements, methods of development, density of layout, cottage estates, methods of construction, height, access to flats, and other matters.

As might perhaps have been expected, very little, if anything, was seen which appertained specifically to large-scale as against small-scale redevelopment, no doubt for the reason that most of the redeveloped areas on the Continent are no bigger than those of London.

In other words, the report deals with housing and estate development and not town planning, and practically all the suggestions made in section fifteen of the report are applicable to even the smallest housing scheme.

Mr. Silkin's general conclusion, with which most people who have made similar investigations will agree, seems to be that in London we have a higher housing standard as regards number of persons per room, that the general density of redevelopment in London compares favourably with most continental development, but that in the better and more recent continental schemes greater amenities for family life have been provided than in London, and it is these amenities which form the main subject of Mr. Silkin's suggestions.

He has sound things to say about layout, particularly about aspect and density, which, although now fairly widely accepted and aimed at in this country, are worth stressing again. The suggested mixing of cottages and flats is interesting and has, I believe, been tried satisfactorily in Liverpool.

One very noticeable feature in the layout of many continental schemes is the absence of enclosing railings, even to forecourts abutting on to streets. This can be seen in a number of the illustrations and results in a very pleasing open appearance giving the feeling that the gardens really are for people who live in the dwellings. Mr. Silkin suggests, though it means placing a good deal more trust in people than is our custom, that this might be tried in London.

This seems to be an experiment worth trying, as would be the provision of more sandpits and paddling pools, and the greater use of sculpture in layout, all of which were noted with approval.

There are suggestions in the report that access to flats should be by way of staircases rather than balconies with a view to giving greater light, air and privacy,

\*Report by Mr. Lewis Silkin, M.P., Chairman of Housing and Public Health Committee, as the result of a visit to continental housing estates in September and October 1935.



that the provision of central heating and hot-water supplies is worthy of careful examination, that storage accommodation and sun balconies should be provided, that methods of refuse disposal—such as the Garchey system—should be thoroughly investigated, that improvement of internal fixtures and fittings should be aimed at and might well pay their way in savings on maintenance.

It was noticed in some schemes that the entrance doors and common stairs had received much more thought than they normally do in this country. In some instances the tenants had name plates at the entrance doors, and numerous small things of that nature are mentioned, all of them helping to make the blocks of tenements more homelike and tending to make the tenants take a pride in the places in which they live.

It is suggested that these and similar matters should receive special consideration, for not only are they desirable in themselves but the more pride the tenants take in their houses the lower is the cost of maintenance likely to be.

The provision of community centres prompts Mr. Silkin to point out that with the redevelopment of large areas existing facilities for recreation, etc., are likely to be destroyed, and that the question as to whether the Council should provide or assist financially or otherwise the provision of facilities for aesthetic or social welfare must be considered.

This is a matter to which, in my view, sufficient importance is seldom attached, and it may well be that the success or failure of housing great masses of the population unaccustomed to such conditions in the restrictive environment of tenement blocks depends upon it.

On the financial side of the subject the only scheme which it is suggested might be applied to London is that adopted in Paris under which there are six categories of dwellings with a separate rent scale for each category. For instance, the rent scale for two-roomed flats ranges from 1,400 francs per annum up to 5,400 francs per annum.

This is a very interesting scheme, making the dearer flats pay for the cheaper, but without details it is rather hard to see how it works. On the face of it, it does not seem without its difficulties, as the more expensive flats would be almost sure to enter into competition with accommodation provided by private enterprise. Whether we object to that or not it would without doubt prove to be a very fruitful source of trouble.

Amongst numerous other suggestions are those that experiments should be made with concrete construction and that it is worth considering whether ugly plumbing cannot just as well come down the inside as the outside of buildings.

It may be said that some of these or similar suggestions have been made before in this country and have received fairly detailed exposition. This is no doubt true, but in this report, although a forenote states "the London County Council is not in any way committed by this report," they assume a special importance for they indicate that Mr. Silkin, the man primarily responsible for the vast increase in the production which is about to take place, is essentially a human being and is not to be satisfied by mere quantity. He quite evidently regards the dwellings provided by the Council as homes, and all the suggestions he has made clearly have as their object the making of these dwellings into the pleasantest and most convenient homes possible.

It is worthy of note that in the first of the large schemes recently approved by the London County Council a number of Mr. Silkin's suggestions have been incorporated.

T. S. BARNES [A.]

## PLANNING A BIG HOSPITAL

THE ESTABLISHMENT OF A HOSPITAL, with particular reference to planning and construction, by Capt. J. E. Stone. Reprinted from *Nosokomeion*. vii.4.1936. 4to, 16 pp. n.p.

This is an authoritative survey of current hospital practice written by the secretary of the Birmingham Hospitals Centre. Capt. Stone has been connected with this scheme, the largest of its kind in England, from its early days and has seen it in all its stages. The paper is in two parts. The second deals exclusively with Birmingham, describing in outline the problem and the manner of its solution. Birmingham has long been noted for bold, far-seeing civic action, for its preparedness to break from traditional piece-meal methods and to adopt a big and bold scheme if the efficacy of the big and bold scheme could be assured. The solution of its hospital problem by the erection of one single "centre" will undoubtedly be reckoned as one of the most remarkable civic ventures of this remarkable city. At the end of his paper Capt. Stone gives figures of the cubes of the departments. The ward units total 3,048,252 cu. ft.; the central administration block, special departments and residents' quarters, 1,977,560 cu. ft.; and the total of the whole scheme, excluding the medical school, is 9,529,491 cu. ft.

Emphasis has been laid on the scale of the Birmingham scheme since it is, in a way, the measure of the author's credentials. The first and the longer part of the paper is on the establishment of hospitals in general. In turn the author deals with the preliminary surveys of administration, etc., the number of beds, etc.; with site requirements, climate requirements and noise; building methods and costs. The article is an important reference which should be consulted either in *Nosokomeion* or in the reprint which is now in the Loan Library.

## A MANUAL FOR ARCHITECTURAL DESIGN

BAUENTWURFSLEHRE, by Prof. Ernst Neufert. 4to, 298 pp. Berlin: Bauwelt Verlag, 1936. Price (in England): 30s.

The architect's profession is more and more increasing in variety and extent. He must command a huge bulk of knowledge in order to be successful; but his most difficult task is to amalgamate thousands of bits of knowledge into a new creative unity of his own. If efficient resources enable him to collect all necessary facts for a certain scheme without any loss of time his mind is freer to concentrate on the quintessence of his work, i.e., its conception.

Such a resource is Neufert's manual I am reviewing here. After a period of practical use I must say it is an extremely useful book for architects and builders as well as for building authorities and clients. Its advantage in comparison with previously known compendia of architectural information is the constructive unity of its treatment of the whole problem. Successfully avoiding the mere accumulation of organically unconnected scraps of knowledge, it tries rather to bring together the totality of "Building Science." It induces the architect to relate any building problem whatsoever to man and his natural surroundings, making evident the importance of every function between man and space.

The author, who worked for some time at the Bauhaus, follows its principle that the formal components of design are facts which cannot be separated in architecture from technical facts and vice versa. Geometrical proportions and rules in relation to our human body as well as optical delusions form an important and interesting part of his manual for "it

depends entirely on the division of a room, on its dimensions, its colours, light and equipment, whether it appeals to man's sensibility." Clear facts: no aesthetic speculations are given.

The technical part contains an amazing amount of data, given in a clear and lucid way. By means of 3,600 illustrations with concise descriptions everything can be easily understood and after a short practice you will find immediately the facts which you are looking for by using the clever index. I emphasise particularly the practicability of this book as every architect badly needs concisely formulated facts in order to save time and money when he is planning a building, in the early state of its conception as well as later during the execution.

Although the text of the manual is written in German I recommend it for use in this country, for its illustrations are self-explanatory and a schedule for easily converting the measuring units into feet and inches is attached.

Here are some headings, showing the complex variety and usefulness of the *Bauentwurfslchre*: Preliminary studies (Questionnaire); Technique of Draughting; Lighting and Insolation; Roads; Gardens and further special problems, such as Dwellings, Libraries, Museums, Office Buildings, Stores; Industrial Buildings; Agricultural and Sports Buildings; Theatres; Hospitals; Churches and Furniture.

WALTER GROPIUS

#### THE SEA SAW IT AND FLED

PROGRESS AT PELVIS BAY, by Osbert Lancaster. 80. 68 pp. London: John Murray. 1936. 3s. 6d.

It is difficult to imagine a more melancholy business than a visit to an average seaside resort on the English coast: a sprawling machine in which the British shopkeeper puts his pennies and is provided with a ready-made fortnight, replete with every modern attraction. Hobbes, returning to earth, might say, "There is that Leviathan whom thou hast made to play therein." For health and fashion now dictate that the holiday-maker should proceed to the seaside every year; but his leisure having become as nasty, brutish and short as his machine-bound life, and having lost the capacity to enjoy nature undiluted, the "resort" must and does provide him with what he needs, so that he can contemplate the ocean from the recesses of a Venetian lounge and imbibe his alfresco sundae in the shade of a Moslem or Chinese pier.

But these architectural amenities are not only designed to tickle the palates of the jaded holiday-maker but the pride of the native inhabitant and councillor. If one deplores these mean and vulgar architectural potpourris, it is well to remember that they are at least entirely suited to the needs of the holiday-maker and inhabitant. What is more deplorable is the philosophy, or lack of it, of which they are a perfect symbol.

Mr. Lancaster's scorn, however, is poured upon it all. It is a merciless scorn, and more catholic than Pugin's in his *Contrasts of the Fifteenth and Nineteenth Centuries*, for it covers all the flights of the bourgeois fancy from "modified" modern hotels to outlying housing estates where the "greatest care has been taken to avoid all suspicion of urban monotony and the utmost variety of architecture has been encouraged." Mr. Lancaster's own illustrations are as vitriolic as his text. He has wisely kept the book to sixty-eight pages, for such unmitigated sarcasm would have lost its force in greater length. As it is, it is little and good.

J. H. L.

#### MUSEUM OF MODERN ART, NEW YORK

##### PUBLICATIONS

The R.I.B.A. Library and Exhibitions Committee have now established relations with the New York Museum of Modern Art and publications are exchanged. We have now received the catalogues of two recent exhibitions of Modern Architecture and Machine Art. Both are admirably produced, and can almost claim to be standard reference books on the subjects with which they deal.

The Modern Architecture Catalogue includes a foreword by Mr. A. H. Barr, Director of the Museum, outlining the principles and practices of modern architecture. Mr. Philip Johnson gives an Historical Note, and together with Mr. Henry-Russell Hitchcock, gives a short *résumé* of the extent of modern architecture in various countries. The body of the catalogue is arranged biographically. Nine individual architects are described, and their works illustrated. The biographies, with one exception, are by Mr. Henry-Russell Hitchcock, who is, perhaps, the finest student of modern architecture in England or America. A concluding section of the catalogue illustrates Housing. This part has a first-class introduction by Mr. Lewis Mumford.

The Machine Art Catalogue has many superb photographs of purely functional instruments. The photographs alone, as was, of course, intended, provide a telling argument, and a memorial of the kinds of things that are most powerfully affecting contemporary thought, even if, as yet, in this country most people deliberately claim their freedom from the æsthetic dominance of machine art.

#### ATHENIAN ARCHAIC SCULPTURE

ARCHAIC MARBLE SCULPTURE FROM THE ACROPOLIS, by Humphry Payne and G. M. Young. 4to. 75 pp. + 141 plates. London: Cresset Press. 1936. 30s.

This book is called on the title page a photographic catalogue. It contains one hundred and forty plates of the archaic marble sculpture in the Acropolis Museum at Athens. The photographs are admirably taken by Mr. Young under the direction of Mr. Payne; the lighting is the same in all and exact frontal and profile views (as well as others) are given of all the objects—this is clearly a matter of the greatest importance since archaic works were always composed for either or both of these aspects.

The introduction contains a history of Athenian archaic sculpture. As a specimen of Mr. Payne's feeling for sculpture, one sentence may be quoted: "the eye is conceived as a single entity with its lids, which, thick and soft as in no other archaic work, disclose the eye beneath as the bud of a poppy opens to disclose the flower." Of his authority as a historian of ancient art no one who is familiar with his *Necrocorinthia* can doubt. Athenian archaic sculpture is a good field for the display of his talent. The material is rich, maidens and horse-men abound, and Athens in the sixth century received both Ionian and Peloponnesian artists so that there are interesting cross influences to be worked out. Mr. Payne's two most spectacular discoveries are suitably published here; that the "Rampin" head in Paris belongs to a horseman on the Acropolis and that the "Aphrodite" of Lyons belongs to certain fragments on the Acropolis. The book is admirably documented and the whole production is exemplary.

Humphry Payne died at the age of thirty-four, a few weeks after he had passed the final proofs of this book. The book is a fitting memorial to the most brilliant of young English archaeologists.

T. B. WEBSTER

## DUN LAOGHAIRE

DUN LAOGHAIRE: THE HISTORY, SCENERY AND DEVELOPMENT OF THE DISTRICT. Prepared in connection with the Town Planning Survey by Manning Robertson, F.R.I.B.A., M.R.I.A.I., F.R.A.S. 4to, vi + 78 pp. Dun Laoghaire. 1936. 2s. 6d.

The Dun Laoghaire district lies on a blunt headland below the Dublin Mountains, about five miles south from Dublin itself. The position is one of considerable beauty, and its opportunities as a holiday resort for Dubliners are great, but Dun Laoghaire has been jeopardising both its beauty and the fortune that can be come by an intelligent use of its opportunities by allowing uncontrolled development. With excellent foresight, the Borough Corporation, which was the first in Ireland to adopt the Irish Town and Regional Planning Act, 1934, has commissioned Mr. Manning Robertson to prepare this book in connection with his Town Planning Survey. In general, it follows the model which has now become well established of backing the formal proposals of the scheme by recounting all the features of interest in the locality, its geology, climate, flora and fauna, its history and economic and social state, and so on. If a planning scheme is to be accepted by a normally apathetic people, such a background must be provided to enlist popular interest. This is particularly necessary wherever, as in democratic countries, the lines of progress can only be suggested, and cannot be dictated. "Development must depend ultimately on individual initiative," but "a sufficiently informed and enterprising minority will create a spirit that the public will follow."

## ALLOTMENTS AND AMENITY

HOW ALLOTMENTS COULD BE MADE AN AMENITY ASSET TO THE COMMUNITY, by Lady Allen of Hurtwood. 8vo. 22 pp. London. 1936. Housing Centre. 3d.

This excellent pamphlet is a plea for more and better allotments and a statement of the way in which they could be made an "amenity asset" to the community, which means that they could be made to serve not only material, but spiritual and aesthetic needs. The derelict, untidy patches of land which are all usually that are provided for allotments could be planned community centres, with proper plots and paths, properly planned and planted trees, proper huts and even social buildings (some charming sketch designs by Mr. Tatton Brown are illustrated). If . . . if only local authorities would wake up to the need . . . if only these essential services were not left, as they usually are, to rapacious private

enterprise, merely using land as allotments until it can bring in a better return by sale for building.

## WHO'S WHO

Who's Who, 1937. London: A. & C. Black. 1936. £3.

For secretaries who must be correct about the titles, degrees and honours of those with whom they correspond, for after-dinner speakers who propose "The guests," for gossip column journalists, for sycophants who accommodate their behaviour to the distinction of those they meet, and for lazy people who seek their recreation in the reference rooms of public libraries *Who's Who* is indispensable.

The manner in which the mass of information is presented is beyond reproach. The only criticism which could be levied against *Who's Who* is with reference to the occasional omission of people who, one feels, should be included and the inclusion of others whose abilities would not seem to warrant the honour. *Who's Who* in a more democratic age might be able to exclude people whose only distinction is the inheritance of titles, and in a more intelligent age it might be able to include more people whose particular distinction is won in unacademic fields, though it may be emphasised that the editors are by no means illiberal in this respect. *Who's Who* has all the virtues which any reasonable man could expect, is excellently printed and gives good value for the sixty shillings it costs to buy.

## THE FORTHCOMING BUILDING CENTRE HOUSING BOOK

HOUSING, by the Building Centre. 4to. 150 pp. F. R. Yerbury, General Editor.

The first volume of the new book on housing, the long-promised work on European housing which is being issued by the Building Centre, is promised for publication immediately. This deals with England, France, Holland, Sweden, Denmark and Spain, and is fully illustrated by drawings and photographs. The illustrations have been redrawn so they all appear on a standardised basis, and the information given, the analyses and so on are also on a standardised basis in order to make comparisons between the various countries concerned as simple as possible. The work really consists of a statement of facts, and does not attempt in any way to give expression to individual opinions.

The work on the book, which has been more or less a labour of love, has been undertaken by a committee of the Building Centre, and is the result of two years work. It deals with the whole question of housing on a basis and scale never before attempted, and so promises to be the recognised standard work on housing in the future.

## Review of Periodicals

*Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.*

## SCHOOLS

BAUGILDE (BERLIN). 1936. 15 December. P. 1075.  
Hans Schemm School, Munich, by H. Rettig. Plans, sections and many excellent photographs.

ARCHITECTURE ILLUSTRATED. 1936. December. P. 173.  
Council Nursery School, Ilminster Avenue, Bristol, by C. F. W. Denning [F.].

DESIGN AND CONSTRUCTION. 1936. December. P. 64.  
Lynhurst Grove L.C.C. Elementary Junior Mixed School, by Oliver Hill [F.]. Plans and isometric views.

CHANTIERS (ALGIERS). 1936. November. P. 563.  
School for native girls at Vicux-Ténès, by M. H. Christoffe.

DE 8 EN OPBOUW. 1936. 5 December. P. 283.  
Planning for the Open-Air School. Well illustrated.

DER BAUMFISTER. 1937. January. P. 1.

School of Hygiene, Tübingen, by K. Wagenbaur.

ARCHITETTURA (MILAN). 1936. November. P. 537.

New School in Rome, by Ignazio Guidi.

ARCHITECTURA ZA RUBEZHORN (ARCHITECTURE ABROAD) MOSCOW. 1936. No. 11. P. 25.

Creches.

## MUSEUMS AND EXHIBITION BUILDINGS

THE ARCHITECTURAL RECORD. 1936. No. 12. P. 417.  
Museum Planning. A useful reference.

THE ARCHITECTURAL RECORD. 1936. No. 12. P. 465.  
Corinth Museum, Greece, by W. S. Thompson.

THE ARCHITECTURAL RECORD. 1936. No. 12. P. 423.  
A group of small Exhibition Buildings from several countries.

- BOUWKUNDIG WEEKBLAD ARCHITECTURA (AMSTERDAM). 1936. 12 December. P. 513.  
 International Exhibition, Paris, 1937. The Dutch Pavilion.  
 ARCHITECT AND BUILDING NEWS. 1936. 25 December. P. 369.  
 British Empire Pavilion, Johannesburg, by Stanley Hall and Easton & Robertson [FF].

## LIBRARIES

- ARCHITECTS' JOURNAL. 1936. 17 December. P. 829.  
 Central Library, Vienna, by Dr. Werner Theiss.

## CIVIC

- ARCHITECTS' JOURNAL. 1936. 17 December. P. 835.  
 ARCHITECT AND BUILDING NEWS. 1936. 18 December. P. 339.  
 BUILDER. 1936. 25 December. P. 1255.  
 Newport Civic Centre Competition. The winning designs.

## SPORTS BUILDINGS

- ARCHITECTURA ZA RUBEZHORN (ARCHITECTURE ABROAD) MOSCOW. 1936. No. 5. P. 21.  
 Bathing Resorts and Baths.  
 ARCHITECTS' JOURNAL. 1936. 17 December. P. 843.  
 Competition for Central Public Baths, Leeds. The winning scheme.

- AMERICAN ARCHITECT AND ARCHITECTURE. 1936. December. P. 90.

Information sheets on squash courts.

- ARCHITECT AND BUILDING NEWS. 1937. 1 January. P. 13.

Portobello Swimming Pool, Edinburgh, by W. A. Macartney.

## OFFICES

- MODERNE BAUFORMEN. 1937. January. P. 5.  
 Administration Offices of a Fire Insurance Building, Berlin, by P. Mebes and P. Emmerich.

## SHOPS AND DEPARTMENTAL STORES

- ARCHITECTS' JOURNAL. 1936. 17 December. P. 849.  
 Shops. Elements of the Plan.  
 ARCHITECTS' JOURNAL. 1936. 24 December. P. 879.  
 Shops. Analysis of Windows and Signs.  
 ARCHITECTS' JOURNAL. 1936. 31 December. P. 909.  
 Shops. Useful reference for the construction of blinds.

## TRANSPORT BUILDINGS

- L'INGEGNERE (ROME). 1936. December. No. 12. P. 596.  
 New Railway Station, Siena, by A. Mazzoni.  
 ARCHITECTURE D'AUJOURD'HUI. 1936. November. No. 11.  
 Industrial Architecture, including airplane hangars, covered markets, halls, water towers, silos, electric pylons, bridges, and special article on large span roofs.

## WELFARE

- ARCHITECTURA ZA RUBEZHORN (ARCHITECTURE ABROAD) MOSCOW. 1936. No. 11. P. 40.  
 Community Clubs.

## HOSPITALS AND CLINICS

- BUILDER. 1936. 25 December. P. 1251.  
 ARCHITECTS' JOURNAL. 1936. 17 December. P. 840.  
 ARCHITECT AND BUILDING NEWS. 1936. 18 December. P. 341.  
 Llandudno and District Hospital Competition. The three premiated designs.  
 LA CONSTRUCTION MODERNE (PARIS). 1936. 10 December. P. 195.  
 Mental Hospital at Eaubonne, by J. Murre.

- NUESTRA ARQUITECTURA. 1936. November. No. 11. P. 421.  
 Some Modern Hospitals in Italy. Plans and aerial views.  
 BUILDER. 1937. 1 January. P. 11.  
 Harefield Sanatorium, for the Middlesex County Council, by W. T. Curtis [F].

- ARCHITECTURE ILLUSTRATED. 1936. December. P. 189.  
 Council Clinic, Shirehampton, Bristol, by F. W. Bowden [A].

## THEATRES AND CINEMAS

- BUILDER. 1936. 25 December. P. 1247.  
 Reconstruction of Colston Hall, Bristol, by C. F. W. Denning.  
 ARCHITECT AND BUILDING NEWS. 1936. 25 December. P. 371.  
 The People's Palace, by O. C. Jones and G. Coles [FF].  
 ARCHITECT AND BUILDING NEWS. 1937. 1 January. P. 19.  
 The Odeon Cinema, Kettering, by H. W. Weedon.

## RELIGIOUS

- L'ARCHITECTURE (PARIS). 1936. December. P. 415.  
 Monastère des Bénédictines de Vauves, by P. Bellot. Fully illustrated with plans and detail photographs.  
 ARCHITECTS' JOURNAL. 1936. 17 December. P. 846.  
 Church of Mikael Agricola, Helsingfors, Finland, by Lars Souck.  
 THE ARCHITECTURAL RECORD. 1936. No. 12. P. 441.  
 The Third Unitarian Church, Chicago, by P. Schweikher.  
 DER BAUMEISTER. 1937. January. P. 1.  
 New Church in Würzburg, by M. Niedermeier.  
 ARCHITECT AND BUILDING NEWS. 1936. 18 December. P. 335.  
 Church of St. Paul, Ruislip, by N. F. Cachemaille-Day [F].  
 BAUWELT (BERLIN). 1936. 24 December.  
 Three new Churches in Munich.

## DOMESTIC

- KENTIKU SEKAI (TOKYO). 1936. November. No. 11.  
 Special Japanese House Number, with many photographs illustrating ritual and other elements of the house.  
 ARCHITECTS' JOURNAL. 1936. 31 December. P. 901.  
 Flats (brick), Chivelston Court, Wimbledon Common, by E. Schaufelberg.  
 ARCHITECTS' JOURNAL. 1936. 24 December. P. 869.  
 Two Houses in Church Street, Chelsea, by Mendelsohn & Chermayeff and by Walter Gropius & E. Maxwell Fry.  
 BYGGE KUNST (OSLO). 1936. No. 11. P. 215.  
 A number of recent small Norwegian houses—a wide range of materials and expressions within the borders of modernism.  
 ARCHITECTS' JOURNAL. 1936. 31 December. P. 906.  
 House at Iver, Bucks, by F. R. S. Yorke [A]. Reinforced concrete construction.

## CONSTRUCTION

- THE STRUCTURAL ENGINEER. 1937. January. P. 2.  
 Steelwork in Buildings. Thirty Years' Progress.

## EQUIPMENT

- THE ARCHITECTURAL RECORD. 1936. No. 12. P. 477.  
 Current Research in Architectural Acoustics.  
 ELECTRICAL INDUSTRIES. 1936. 23 December. P. 1849.  
 Hackney Town Hall. The Electrical Installation.  
 AMERICAN ARCHITECT AND ARCHITECTURE. 1936. December. P. 85.  
 Special article on automatic coal burners with diagrams.  
 HEATING AND VENTILATING ENGINEER. 1936. December. P. 242.  
 Air conditioning in the Tropics.



## HISTORICAL

A MAGYAR MÉRRÖK- ÉS ÉPÍTÉSZ-EGYLET KÖZLÖNYE  
(BUDAPEST). 1936. December. P. 25.  
Hungarian late Renaissance Churches.

## GENERAL

MODERNE BAUFORMEN. 1937. January. P. 1.  
Dresden. Useful guide to old and new buildings.  
DESIGN AND CONSTRUCTION. 1936. December. P. 40.  
Brick-making. A visit to London Brick Company's Works,  
Stewartby.

AMERICAN ARCHITECT AND ARCHITECTURE. 1936.  
November. P. 21.

Planning for Municipal Recreation.

JOURNAL OF ROYAL ARCHITECTURAL INSTITUTE OF  
CANADA. 1936. November.  
Some public buildings designed by architects in Canada.

ARCHITECTURAL FORUM. 1936. December. P. 539.  
Palestine. Architecture and its background.

## Accessions to the Library

## 1936-1937—III

Lists of all books, pamphlets, drawings and photographs presented  
to, or purchased by, the Library are published periodically. It is  
suggested that members who wish to be in close touch with the  
development of the Library should make a point of retaining these  
lists for reference.

Any notes which appear in the lists are published without  
prejudice to a further and more detailed criticism.

Books presented by publisher for review marked

Books purchased marked

\*Books of which there is at least one copy in the Loan Library.

R.  
P.

## ARCHITECTURE

## SOCIETIES

SOCIETY OF ARCHITECTS (amalgamated with R.I.B.A. 1925)  
Journal, etc. 1893-1925.  
Proceedings. 1888-93.  
Year books and reports. 1922-25.  
Three sets given by Mrs. MacArthur Butler.

## ARCHITECTS' AND TECHNICIANS' ORGANISATION

[Summary of work 1934-36.]  
dupl. typescript. 13". [1936.] R.

GERMANY: KÖNIGLICHE TECHNISCHE BAU-DEPUTATION and  
ARCHITEKTEN-VEREIN ZU BERLIN  
Zeitschrift für Bauwesen.

Atlas zur Zeitschrift etc. [plates], only.

Vols. xx-xxvii, 8 vols. in 4. fo. Berlin 1870-77.  
Presented by Mr. Alfred Booth [A.].

Year Books, etc.:-

BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

SOUTH-EASTERN SOCIETY OF ARCHITECTS

WEST YORKSHIRE SOCIETY OF ARCHITECTS

Green book. Sixty-first session (Diamond Jubilee) 1936-1937.  
1936. 5s. Specially bound copy presented by the Society.

## HISTORY

ROYAL COMMISSION ON HISTORICAL MONUMENTS, ENGLAND

Inventories:-

Westmorland.

10½" x 8¼". Lond.: H.M.S.O. 1936. £1 10s. R.

COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER  
LONDON and LONDON COUNTY COUNCIL

\*Survey of London:-

xvii. The Village of Highgate (the Parish of St. Pancras, part 1).  
11½". Lond.: L.C.C. 1936. £1 1s. P (2), and  
presented by Mr. J. E. Yerbury [F.].

FOURNEREAU (LUCIEN)

Les Ruines Khmères. Cambodge et Siam. Documents com-  
plémentaires d'architecture, de sculpture et de céramique.  
pfo. fo. Paris. 1890.

FOURNEREAU (LUCIEN) and PORCHER (JACQUES)

Les Ruines d'Angkor. Étude artistique et historique sur les  
monuments Khmers du Cambodge Siamois.

pfo. fo. Paris. 1890.  
—Both presented by Mrs. M. C. Wilde.

PINDER (WILHELM)

\*Deutscher barock. Die grossen baumeister des 18. jahrhunderts  
[Uniform with Die Blauen Bücher series.]

Reprint. 10½". 126 pp. Leipzig, etc.:  
Langewiesche. 1929. (4s.) P.

1912 ed. in Loan Library.

NEW YORK: MUSEUM OF MODERN ART

\*Modern architecture. International exhibition.  
1932. P. (2). Extra copies for Loan Library.

R.I.B.A.

[Exhibitions.] British architecture of today. [Travelling  
exhibition.]

pam. 9¾". Lond. [1935.]

JOHANSSON (CYRILLUS)

Byggnaden och staden. Ur en arkitekts verksamhet.—The  
building and the town. From a Swedish architect's practice.

10" x 8¼". (xii) + 273 pp. incl. pls. Stockholm: Nordisk  
Rotogravyr. 1936. Presented by the Author.

## PROFESSIONAL PRACTICE

CAVE (J. O.)

\*The Practice of dilapidations and specifications for repairs.  
8½". 191 pp. Lond.: Estates Gazette.  
[1936.] 9s. 6d. R. & P.

EVERSHED (W. L.)

\*Quantity surveying for builders. (Directly-Useful Technical  
Series.)

4th ed. 8½". xix+273 pp.+12 folding pls. Lond.:  
Chapman & Hall. 1936. 10s. 6d. R. & P.

CHARTERED SURVEYORS' INSTITUTION

The Standard method of measurement 1935. Report of a special  
meeting of quantity surveyors with questions . . . and . . . replies etc.  
pam. 8½". Lond.: C.S.I. and Nat. Federation of Building  
Trades Employers. 1936. R.

## BUILDING TYPES

## (CIVIL)

MINISTRY OF HEALTH

Annual report: 17th, 1935-36.

1936. 5s. R.

R.I.B.A.

[Exhibitions.] Civic centres. [Travelling exhibition.]

pam. 9¾". Lond. [1936.]

## GREGORY (T. E.)

The Westminster Bank through a century. Assisted by Annette Henderson. [Illustrating early buildings occupied.]  
2 vols. 10". Oxford & Lond.: U.P. 1936. £1 10s. the 2.  
*Presented by the Board of the Westminster Bank.*

ARCHITECTURE D'AUJOURD'HUI, *journal*

\* [Special number:] Gares. (August.)  
12½". Boulogne. 1936. P. for Loan Library.

DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH:  
FOREST PRODUCTS RESEARCH

Records:—

No. 13 (Seasoning series No. 3). Types of timber kilns.  
1936. 6d. R.

## STONE (J. E.)

\* The Establishment of a hospital, with particular reference to planning and construction. [With French and German summaries.]  
(Reprint from Nosokomeion, 1936/4.)  
pam. 11¾". Stuttgart: Kohlhammer. 1936. To Loan Library.  
*Presented by the Author.*

ARCHITECTS' JOURNAL, *publ.*

\* Modern cinemas. (Separate publication of Special Cinemas Number, 7 Nov. 1935.)  
12½". 64 pp. Lond.: Archl. Press. 1936. 3s. 6d. R. & P.

## BOARD OF EDUCATION

\* Memorandum on the planning, construction and equipment of gymnasias in . . . schools and educational institutions. (Physical training series No. 14.)  
pam. 8½". Lond.: H.M.S.O. 1936. 1s. P. (2).

## GAMBRILL (R. V. N.) and MACKENZIE (J. C.)

\* Sporting stables and kennels.  
12". 139 pp.+pls. Lond.: Eyre & Spottiswoode.  
[1935 or '36.] £2 10s. R. & P.

Copy No. 62.

CARTER'S SPORTS COURTS, *Ltd.*

\* Squash racquets and covered sports courts.  
1936. *Presented (2) for Loan Library.*  
(RELIGIOUS)

## COLTART (J. S.)

Scottish church architecture.  
8½". xi+264 pp.+pls. Lond.: Sheldon Press.  
1936. 12s. 6d. P.

## HOWARD (F. E.)

\* The Mediaeval styles of the English parish church. *Etc.*  
[Posthumous.]  
9". xi+100 pp.+pls. Lond.: Batsford.  
1936. 12s. 6d. R. & P.

UNBRIDGE, *Middlesex*

The Story of Uxbridge parish church.  
pam. 7½". Glos. & Lond.: Brit. Pubg. Co. [193—]. 6d. P.

## COTTON (V. E.)

Liverpool Cathedral. The official handbook.  
9th ed. 8½". Liverpool: Littlebury, for  
the Cathedral Committee. 1936. R.  
(EDUCATIONAL)

## BOARD OF EDUCATION

\* Elementary school buildings.  
1936. 2s. P (2) for Loan Library.

## CARTER (E. J.)

\* Library buildings. (From Year's Work in Librarianship,  
viii. [for] 1935. 1936.)  
pam. 8½". [Lond.: Liby. Assn.] 1936. R (2).  
(DOMESTIC)

## NATIONAL HOUSING AND TOWN PLANNING COUNCIL

[Pamphlets: Facts and figures . . . Memorandum . . . Present  
position . . . Town and country planning . . . A year's administra-  
tion. . . ]  
7 pams. 13". Lond. 1936. R.

Summary of the proceedings of the . . . conference . . . 1936.  
13". Lond. 1936.

## LONDON COUNTY COUNCIL

Working-class housing on the Continent and the application of  
continental ideas . . . in the county of London. Report by . . .  
Lewis Silkin *etc.* (No. 3219.)  
10". 20 pp.+pls. Lond.: P. S. King. 1936. 1s. P.

## MINISTRY OF HEALTH

Housing Act, 1935. (Circular 1539.)  
pam. 9¾". Lond.: H.M.S.O. 1936. 2d. R.

Housing, England. Overcrowding and Miscellaneous Forms.—  
Draft . . . of the H— Act (O— and M— F—) Regulations, 1937.  
*etc.* (Draft Statutory Rules and Orders.)  
pam. 9¾". Lond.: H.M.S.O. 1d. R.

Housing, England. Public right of way extinguishment.—Draft  
. . . of the H— Act (E— of P— R— of W—) Regulations, 1937.  
*etc.* (Draft Statutory Rules and Orders.)  
leaflet. 9¾". Lond.: H.M.S.O. 1936. 1d. R.

## FORD (JAMES) and others

Slums and housing with special reference to New York City.  
History—conditions—policy. With . . . an appendix mainly  
architectural by I. N. Phelps Stokes.  
2 vols. 10½". Cambridge, Mass.: Harvard U.P.  
1936. (\$10.) R.

## CENTRAL HOUSING ADVISORY COMMITTEE

Rural housing.  
pam. 7¼". Lond.: H.M.S.O. 1936. 6d. R.

## MINISTRY OF HEALTH

Housing (Rural Workers) Acts. (Circular 1583.)  
leaflet 9¾". Lond.: H.M.S.O. 1936. 1d. R.

## ASHWORTH (H. I.)

\* Flats. Design and equipment.  
11"×8½". 222 pp. Lond.: Pitman. 1936.  
£1 5s. R. & P. (2).

E. and O.E., *pseud.*

\* Current notes on planning.—Hotels. Nos. i-xviii. (From  
Architect and Building News, 8 Feb.—2 Aug.)  
18 extracts in 1. 13". Lond. 1935. To Loan Library.

## MC CONNELL (PRIMROSE)

Note-book of agricultural facts and figures for farmers and farm  
students. [Including building memoranda, p. 65.]  
11th ed. 6½". 540+xi pp. Lond.: Macdonald  
& Martin. 1930. 10s. 6d.  
*Presented through Public Relations Committee.*

LANGEWIESCHE, *publ.*

Deutsche burgen und feste schlösser. [Uniform with Die Blaue  
Bücher series.]  
10½". 128 pp. Leipzig, *etc.* 1934. (4s.) P.

## DECORATION, CRAFTS, FITTINGS

## PATMORE (DEREK)

Colour schemes for the modern home.  
[2nd ed.] 9¾". 39+(28) pp.+28 pls. Lond.:  
Studio. 1936. 10s. 6d. P.

## KNOWLES (J. A.)

Essays in the history of the York school of glass-painting.  
9¾". xv+268 pp.+lxiii. Lond.: S.P.C.K. 1936. £1 10s. P.

## BRITISH STANDARDS INSTITUTION

British standard specifications:—  
No. 710 . . . for an electric study and reading table lamp.  
pam. 8½". Lond. 1936. 2s. R.

## BUILDING CENTRE

Inn signs exhibition . . . November *etc.*  
pam. 8½". Lond. 1936. 1s. R.  
(To be concluded)

## Correspondence

### REHOUSING FROM THE SLUM-DWELLER'S POINT OF VIEW

*The Hundred New Towns Association,  
23 Grosvenor Place, S.W.1.*

5.1.37.

To the Editor, JOURNAL R.I.B.A.

SIR,—Miss Elizabeth Denby's letter to your JOURNAL of 19 December calls for a few further comments by myself. She complains that I accused her of stealing the thunder of the Hundred New Towns Association, and she would refute the charge by saying that she is now *entirely* opposed to the policy of this Association, and has been since its formation four years ago.

I am sorry to have to contradict her on this point. The H.N.T. housing policy is clearly defined. It is against the erection of tenements on the one hand and the planning of dormitory suburbs in "open development" on the other, and it advocates the building of cottages in street or quadrangular formation. This intermediate form of housing was advocated by Miss Denby in her recent address to the R.I.B.A., so she cannot affirm that she is *entirely* opposed to the H.N.T. policy. I must confess, however, to being unaware that she had shared with us this particular point of view at a period earlier than the date of the "Forbidden Houses" Exhibition which she attended. Miss Denby is known to be an adviser to various housing societies engaged in building tenement blocks, and she has also helped to organise several housing exhibitions. Some of these I have myself visited, and whereas they have illustrated, with laudatory comment, a large number of the blocks of flats of a kind which Miss Denby now condemns, I did not see a single design for the high density cottage building which she now approves.

I am sorry that Miss Denby will not allow us to welcome her as an ally in our efforts to popularise this intermediate type of housing. She has objections on certain points of detail. She professes to be surprised that "anyone claiming to know what is wanted by working people with young families and low incomes should dare to put forward schemes of back-to-back dwellings with bedrooms on the ground level without protection from the arid street playgrounds." I am afraid that Miss Denby is here speaking just like a "housing expert." She gets hold of a phrase, "back-to-back houses," and crystallises its meaning in a derogatory sense. Is she not attempting to suggest to your readers that the examples of back-to-back dwellings shown by us at the recent exhibition at the Housing Centre were similar to those of the mid-Victorian period, the mean and insanitary hovels still to be seen in Leeds and elsewhere? As I explained in my letter to your JOURNAL of 5 December, the back-to-back houses exhibited by us only represented a small fraction of the total number of housing types submitted for consideration, while particular care was taken that the rooms, of large size, should have not only adequate sunlight but *through ventilation*. The plans in question were shown to representatives of the slum dwellers and approved by them. Next let us consider the question of bedrooms on the ground floor. This feature also was only present in about a tenth of the plans shown at the "Forbidden

Houses" Exhibition. Surely if we are to popularise the terrace house we must allow it to express the maximum number of reasonable variations in planning. It so happens that if the three bedrooms and bathroom are put on the ground floor, one can achieve a very pleasant arrangement whereby the sitting-room, with windows on each side, can give on to the roof garden on the first floor. Here also we submitted the suggestion to representatives of the wage earners, who immediately perceived its advantages. Of these ground-floor bedrooms, only one need face the street.

The point about the street playground I have already answered in my letter of 5 December.

Miss Denby concludes with the remark: "Mr. Edwards and his Association urge urban decentralisation. I urge urban replanning." But how it is possible to replan our congested industrial cities without a certain amount of decentralisation she does not explain. Will she inform the London County Council how she would propose to deal with a site where there are now 80 families per acre? Half of these could, perhaps, be housed in terraces at 40 per acre on the same site in accordance with her own proposals. Apparently she would not approve of the other half being dismissed to a dormitory suburb on the outskirts. Where does she suggest they should go?

Yours faithfully,

A. TRYSTAN EDWARDS

Mr. Trystan Edwards' letter has been shown to Miss Denby, who replies as follows:

SIR,—As four years ago I declined to sign a letter to the Press in support of the Association, on the grounds that I disagreed with the need for the hundred new towns and with the policy of decentralisation, I consider that, in fundamentals, I am entirely in disagreement with them. But Mr. Edwards and I agree, however, in wanting the new dwellings to be as near as possible to what working people really want, and the fact that we may differ doesn't seem to me to matter very much!

In my paper I drew attention to the remarkably low average density of development in our largest towns. A sound analysis of any big clearance area will be found to yield equally surprising results—whether in London or the provinces. Schemes of mixed redevelopment in reasonably central areas should be able in every case satisfactorily to rehouse in cottages with small gardens those families who wish to live that way, while other families, the childless, the old, and the unmarried could be housed in flats with common services and adjacent playing and garden space.

Yours faithfully,

ELIZABETH DENBY

[This correspondence is now closed.—ED.]

11 Princes Street,  
Hanover Square,  
London, W.1.  
5.1.37.

To the Editor, JOURNAL R.I.B.A.

SIR,—In my recent address, printed in the R.I.B.A. JOURNAL, I referred to the weight of Wythenshawe boys of 10-11 years of age in comparison with the weight of boys in a more central northern Manchester estate, called in error "the Manchester slums."

An interesting table has been published by the School Medical Officer, showing the comparative weights and heights, in 1934, of children in the slums, in a central housing estate, and in the satellite "garden dormitory."

AGGREGATE GAINS IN HEIGHT AND WEIGHT FROM 5 TO 11 YEARS.

	Heights.			Weights.		
	Schools on Northern Estate, ins.	Wythenshawe Schools, ins.	City Schools, ins.	Schools on Northern Estate, lbs.	Wythenshawe Schools, lbs.	City Schools, lbs.
Boys	14.65	14.48	9.10	39.52	30.42	29.18
Girls	17.12	12.85	10.41	40.44	33.09	29.68

Yours faithfully,

ELIZABETH DENBY

THE PUBLIC HEALTH ACT, 1936, AND  
THE PUBLIC HEALTH (LONDON) ACT, 1936

3, Temple Gardens,  
Temple, E.C.4.  
26.12.36.

To the Editor, JOURNAL R.I.B.A.

SIR,—In the JOURNAL for 19 December your correspondent Mr. Bernard Dicksee [F.] raises the question why the commencement of the Public Health Act, 1936, has been deferred by Parliament until 1 October 1937, when the Public Health (London) Act, 1936, came into force on 1 October last. The reason is not (as he conjectures) that it is intended to consolidate the remainder of the (provincial) Public Health Acts and bring the whole into operation next October. This would be far too big a task (see the report of Lord Addington's Committee, Cmd. 5059). The explanation is threefold. The London Act was consolidation proper; its bulk is less, because, amongst other causes, of the separate existence of the London Building Acts; finally London is a homogeneous area, where the officials of the L.C.C. and metropolitan borough councils already knew the law, and so could master it quickly in its new shape.

The Public Health Act, 1936, does more than consolidate some of the provincial law of public health. It consolidates important parts of it, but, in doing so, rewrites them more or less completely. To mention those only which are of special interest to an architect, the sections governing the erection of buildings, drains and sewers are not only unrecognisable in form but largely different in substance. The same is true, sometimes in less degree, of other topics. And, instead of some thirty public authorities all employing professionally qualified staffs to work the Act, there are some two thousand, with staffs of all grades of experience and competence. The

work due to changes in the law (official, such as redrafting forms: commercial, such as rewriting textbooks) is vast, and the task of assimilating the new law is formidable enough even for the lawyer, and even when he had some share in its framing. From August 1936 to October 1937, a working twelvemonth will be none too long.

Yours faithfully,

A. N. C. SHELLEY [Hon. A.]

GEORGE EDMUND STREET AND THE LAW COURTS

12 Somerset Place,  
Bath.

29.12.36.

To the Editor, JOURNAL R.I.B.A.

At the end of the sympathetic memoir of Walter Millard it is stated that my father's building was handed over to Sir Arthur Blomfield, as he became later. This requires some qualification. The First Commissioner of Works naturally felt that I was too young to be responsible without an Associate, and Arthur Blomfield was selected, to my great satisfaction. Blomfield was the kindest of men, and left all the actual work to me till the opening of the building a year later. It was when the final battle over the account came up that he did heroic work against a contractor who had given too low a price at the start with the intention of making good by claims for unjustifiable extras. It was the struggle to keep this man from bankruptcy without allowing his claims that was the cause of my father's early death, and not mere overwork.

A. E. STREET [Ret. F.]

FOUNDATION STONE CEREMONIES

The Deanery,  
Norwich.

30.12.36.

To the Editor, JOURNAL R.I.B.A.

SIR,—In addition to the Salisbury example mentioned by Mr. Atkinson of more than one foundation stone being laid in the Middle Ages I may add the Cathedral Church at Norwich. The main foundation stone was laid in 1096 by Herbert de Losinga, the first Bishop of East Anglia after the See was transferred to Norwich. According to our *registrum primum*, written about 1305 but incorporating other material, he used the following: "In nomine Patris et Filii et Spiritus Sancti ego Herbertus Episcopus apposui istum lapidem." The second stone was laid by Hubert de Rye, who was a prominent nobleman at the time. We do not know the words he used, but when our new War Memorial Chapel was begun in 1930 the Bishop of Norwich, at my request, used exactly the same words as his predecessor, substituting his name, Bertrandus, for Herbertus. A second stone was laid by the Earl of Leicester, who is High Steward of the Cathedral, and a third stone by the Vice-Dean, Canon James Allen Bell, father of the Bishop of Chichester, in memory of Henry Charles Beeching, Dean of Norwich from 1911 to 1919, who conceived the idea of building the chapel.

D. H. S. CRANAGE [Hon. A.]



## Notes

### HONOUR FOR THE PRESIDENT

The University of Wales has conferred on Mr. Percy Thomas an honorary degree of LL.D. for his eminence as an architect.

### MR. LEWIS SILKIN, M.P., ON LONDON HOUSING A.A.S.T.A. LECTURE

A public meeting has been arranged by the Association of Architects, Surveyors and Technical Assistants, at the Caxton Hall, Westminster, S.W.1, on Thursday, 14 January 1937, at 6.45 p.m., when Mr. Lewis Silkin, M.P., Chairman of the Housing Committee of the L.C.C., will speak on "Working-class Housing in London."

This lecture will be followed by questions and discussion. Mr. Lewis Silkin has recently returned from a tour of continental housing estates, including those of Berlin, Prague, Vienna, Paris, Amsterdam, Copenhagen, Oslo and Stockholm. The object of the tour, which was made in the company of Mr. F. R. Hiorns [F.], and Mr. H. Westwood, F.S.I., of the L.C.C., was to obtain information on the development of new housing estates and the erection of new block dwellings abroad. Since Mr. Silkin has given his report to the L.C.C. plans have been announced for the building of 500 new type experimental flats to be incorporated in the rehousing scheme for Bethnal Green.

Admission will be free. All members of the profession, and students, will be welcomed.

### THE TASMANIAN INSTITUTE OF ARCHITECTS

The Secretary of the Royal Australian Institute of Architects has informed the R.I.B.A. that the *Tasmanian Institute of Architects* ceased to function on 31 December 1936, and its place will be taken by an organised Chapter of the R.A.I.A., and will be called The Tasmanian Chapter.



Mr. Jellicoe and some of his audience at a Christmas holiday lecture

### PRESENTATION TO MR. JOHN PENOYRE

At an informal reception held recently at 50 Bedford Square, W.C., members and friends of the Society for the Promotion of Hellenic Studies made a presentation to Mr. John Penoyre in recognition of his services to the cause of classical learning. Mr. Penoyre was secretary and librarian of the society for 33 years and librarian of the Roman Society since its foundation in 1910. He was also secretary for 15 years of the British School at Athens, and, in its early days, secretary of the British School at Rome.

The presentation, which was made by Sir Frederic Kenyon, a past president of the society, consisted of a copy of the *Encyclopaedia Britannica*, a cheque for £200, and a scroll on which are inscribed the names of the donors, numbering about 360.

### COMMONWEALTH FUND FELLOWSHIPS

Copies of the memorandum and form of application for the Commonwealth Fund Fellowships may be obtained, free, on application to the Secretary to the Committee of Award, Commonwealth Fund Fellowships, 35 Portman Square, London, W.1.

The Commonwealth Fund of New York, founded in 1918 and supported by gifts from the late Mrs. Stephen V. Harkness, has established for British subjects a number of Fellowships tenable at certain American universities. The Fellowships, which are available for architects, are confined to university graduates, but a graduate who is taking a course at a school of architecture which is not a university school would be eligible to apply for a Fellowship.

There is no fixed stipend, but the emolument attached to each Fellowship, which is estimated at the approximate annual value of \$3,000, is calculated to cover the full expenses of residence, travel and study in the United States during the year.

### R.I.B.A. CAMERA CLUB

There is to be an Exhibition of prints by members of the R.I.B.A. Camera Club at the Social Evening to be held at the R.I.B.A. on Monday, 8 February 1937, after which it is hoped to arrange for the Exhibition to be shown at various centres and Allied Societies premises about the country and possibly overseas.

The following are the conditions:

Subject—"Texture" (either of buildings or otherwise).

Mounting.—White or Light Cream mounts, any width, but must be 16 ins. high.

Titling, etc.—Title, name and address of member, particulars of camera, film, etc., to be clearly written on the back of each print.

Sending in dates, etc.—Not more than three prints may be submitted to the Committee for selection by each member, and the prints must arrive addressed to the Hon. Secretary, R.I.B.A. Camera Club, 66 Portland Place, W.1, with "Texture Exhibition" written on the covering, not later than 29 January 1937.

The R.I.B.A. Camera Club is open to members, students and probationers of the R.I.B.A. and to members of Allied Societies at the annual subscription of 5s. Enrolment forms and further particulars may be obtained from the Hon. Secretary, R.I.B.A. Camera Club, 66 Portland Place, W.1.

A meeting of the members of the Camera Club will be held at the R.I.B.A. on Wednesday, 13 January, at 6.30, for an informal discussion of future arrangements and exhibitions.

#### MR. H. V. LANCHESTER, LITT.D.

The honorary degree of Doctor of Letters was conferred on Mr. H. V. Lanchester [F.] by the Duke of Devonshire on the occasion of the opening of the Brotherton Library of Leeds University on 6 October.

#### EXHIBITION OF LINO-CUT ENGRAVINGS

ORGANISED BY THE A.A. STUDENTS' ART CLUB

The Architectural Association Students' Art Club is organising an exhibition of lino-cut engravings, to be held from 11 March to 3 April 1937. The following are the conditions of entry:—

1. The Exhibition is open to any artist.
2. Works must be clearly labelled with the artist's *NAME* and the *TITLE* of the subject.
3. Works must be *MOUNTED* and *FRAMED* in a manner suitable for hanging against a silver wall.
4. Every care will be taken of works submitted, but no responsibility can be accepted for loss or damage.
5. Works must be submitted, carriage paid, on or before *NOON, MONDAY, 8 MARCH 1937*, to *JOHN MACKAY, 36 BEDFORD SQUARE, LONDON, W.C.1.*
6. and Artists intending to submit works are asked to *advise the undersigned*, stating probable *number* and approximate *size* of works, so that provision can be made for the hanging of the works.
7. Further particulars may be had on application to John Mackay, 36 Bedford Square, London, W.C.1.

#### R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS

The Board of Architectural Education announce that the following awards have been made:—

##### (A) Prizes for Essays.

- (1) A prize of £3 3s. has been awarded to D. F. Shaw, of Saltley Secondary School, Birmingham, for his essay on "Berkswell Church, Warwickshire."
- (2) A prize of £1 ts. has been awarded to T. W. Atkinson, of St. George's School, Harpenden, for his essay on "The Stockholm City Hall."
- (3) A prize of £1 ts. has been awarded to Neill Johnston, of Hyland Secondary School, Glasgow, for his essay on "Queen's Park Church, Glasgow."

##### (B) Prizes for Sketches.

- (1) A prize of £3 3s. has been awarded to N. Harrison, of the Grammar School, Batley, Yorkshire, for his drawings of Woodsome Hall, Almondbury, near Huddersfield.
- (2) A prize of £1 ts. has been awarded to Miss Mary England, of Colston's Girls School, Bristol, for her drawings of the Elder Lady Chapel, Bristol Cathedral.
- (3) A prize of £1 ts. has been awarded to G. G. Shenstone, of Tonbridge School, for his drawings of Ferox Hall, Tonbridge School.

#### THE INTERMEDIATE EXAMINATION

November 1936

The R.I.B.A. Intermediate Examination qualifying for election as Student R.I.B.A. was held in London, Belfast, Edinburgh, Hull, Manchester, Newcastle and Plymouth from 6 to 12 November 1936.

Of the 175 candidates examined 80 passed and 95 were relegated. The successful candidates are as follows:—

Ansell, Harry Benson.	Hazlewood, William Ronald.
Ball, John Westcott.	Hindshaw (Miss) Christina.
Binney, William.	Holloway, Sidney Malvern.
Blease, Leslie.	James, Ernest Edwin.
Bool, Montague Reginald.	Johnson, Roger Danily.
Brown (Mrs.) Aileen Hope	Kaufman, Aubrey.
Johnston Tatton.	Kohn-Speyer (Miss) Madeleine.
Cadwallader, John Douglas.	Lacey, John Stephen.
Caldwell, James Lees Edwin.	Lang, Geoffrey.
Cale, Nabor Keith.	Langham-Hobart, Harold
Castle, Gordon Reuben.	William.
Clark, Harry Richard.	Longdin, Charles Edward.
Clarke, Albert Harry.	Makins, Thomas Kenneth.
Clayton, Robert Wallace.	Malcolmson, Reginald Francis.
Cooper, Sidney Ernest.	Marshall, Roger Herbert.
Corsar, Peter McGeorge.	Milner, Arthur Robert Garfield.
Cowley, George.	Morrison, Samuel.
Crawford, Ernest Lorraine.	Myers, Denys.
Crisp, Alan Russell.	Narracott, Edward.
Cuthbertson (Miss) Nancy	Parsons, William John.
Hilda.	Pearce, Charles William.
Daley, Harry.	Pomfret, Arthur.
Davey, William George Harvey.	Redpath, John Thomas.
Davies, Robert.	Roberts, Frank Henry.
Dixon, John James Scott.	Rossington, Leslie.
Dixon, Joseph Fielden.	Royce, John Roger.
Drake, William Harold.	Royce, Norman Alexander.
Earnshaw, Alan.	Sanger, Harold.
Finch, Francis Edward.	Sawyer, Peter Ross.
Gemmell, Arthur.	Shaw, Herbert Vivian.
Golding, Michael Raymond	Smee, Gordon Ernest.
George.	Smith, Leonard Richard.
Gostling, Gerald Arthur.	Steel, George.
Green, Bernard George.	Stevens, John Onslow.
Gummer, Clifford Walter.	Thorp, Charles Herbert.
Hall, Humphrey John.	Thorpe, Raymond Banks.
Halsey, Rex Martindale.	Tomlinson, Sydney Thomas.
Harris, Robert James.	Tong, Stephen Edward.
Hart, Kenneth.	Wade, Ernest.
Hartley, Thomas Cyril.	Whitehead, Harold.
Hatton, John Murthwaite.	Woods, Roy.
Haworth, Kenneth Hargreaves.	Wright, Edward.

#### EXAMINATION PAPERS, NOVEMBER AND DECEMBER 1936

The questions set at the Intermediate, Final and Special Final Examinations held in November and December 1936 have been published and are on sale at the Royal Institute, price 1s. (exclusive of postage).

#### EXHIBITIONS AT THE BUILDING CENTRE

The designs submitted in the competitions for Police Stations etc., at Watford and at Bishops Stortford will be on exhibition until Saturday, 16 January 1937, at the Building Centre, Bond Street.

#### ACKNOWLEDGMENT

The two aerial views on pages 67 and 71 of the JOURNAL of 21 November were taken by Aerofilms, Ltd.

## Obituaries

MR. H. D. SEARLES-WOOD [F.].

MR. PHILIP M. JOHNSTON [F.].

We regret to record the deaths of Mr. H. D. Searles-Wood [F.], at the age of 83, and of Mr. Philip M. Johnston, F.S.A. [F.], at the age of 71. We hope to publish full obituary notices of these two members in our next number.

### WALTER MILLARD

We have received the following additional note to his Memoir of Walter Millard from Mr. Geoffrey Lucas.

In my notes on my late master, Walter Millard, in the issue of 5 December last, for some unknown reason, and certainly unintentionally, I forgot to mention his partner in the Atelier at Heddon Street, F. T. Baggallay. I feel it an inexcusable lapse of memory, for Baggallay was as active in the work as was Millard, and shall be obliged if you will rectify this omission.

If I may refer again to the help Millard was to so many men in their careers, I should like to mention, in this respect, E. A. Rickards. I was at the R.A. Schools with Rickards, and one evening he told me he was not satisfied with his prospects, and could I help him in improving them in any way. I immediately said "call and see Millard." He called and was very kindly interviewed, with the result that he was soon in Sherrin's office. There, I believe, he was in charge of the Dome for Brompton Oratory among other large works, but more important still, I believe I am right in saying it was there he met Mr. H. V. Lanchester, this resulting in the famous and remarkable partnership later on.

Millard was constantly doing this kind of thing, wisely placing men, not only his own students but strangers. I well remember the numbers who called to see him on such errands, and for whom he willingly did all he could in this way.

Many men must have grateful memories of such interviews with him.

### ALEXANDER COLBOURNE LITTLE [F.]

Mr. Little, who died at Croydon on 20 August last, was born in 1877. He was articled to the late Lewen Sharp, F.S.A., of Duke Street, Adelphi, and subsequently worked with me in Sir Brumwell Thomas's office at Queen Anne's Gate. He carried out with myself the Bury Infectious Diseases Hospital, won in open competition, and later the Carnegie Library at Taunton, also won in competition.

In 1904 he was engaged by Sir Aston Webb to act as architect on the site for the Law Courts at Hongkong, entering the Public Works Department of the Colony at the same time.

In 1909 he started practice in Hongkong, later admitting two partners, Mr. F. Adams and Mr. Marshall Wood.

From this period up till early this year he was continually engaged on important and many works in the East, ranging from small houses to large public buildings, including hospitals, banks, and mansions for wealthy Chinese merchants. Among the more important are the Hai Tak Aerodrome, St. Joseph's College, buildings for the University, the new Stock Exchange, the Bank of China and the Bank of East Asia, all in Hongkong, and the Cricket Club building, schools and General Emporium Stores and many residences on the Peak, including his own. He was a brilliant draughtsman, a clever designer, and the Colony is enriched by the buildings he designed. He was of a somewhat reserved disposition, except to his immediate friends, exceedingly conscientious in his work, and thorough in everything undertaken.

His death removes an outstanding personality in the Colony, but his great buildings in Hongkong will be a lasting monument to his genius.

THOMAS A. POLE [F.]

### FRANCIS DANBY SMITH [F.]

The following memoir of Mr. F. Danby Smith has been abstracted from *The Alleynian*, the school magazine of Dulwich College, where he and two brothers were.

On leaving school he took up architecture and qualified as an Associate in 1902, being elected a Fellow in 1920. He succeeded to the practice of his father in 1912 and was architect to the Shoreditch and Bromley (Kent) Board of Guardians from 1912 to 1929, when the Boards were abolished and taken over by the Public Assistance Authorities. During these years he did much work in connection with the building of new Hospital Blocks and Nurses' Homes and modernising the old Hospital buildings. He designed new offices for the Bromley Rural District Council as well as new hospital wards and children's block for the Kent County Council. He was responsible for the new Nurses' Home and much other work for the Kingston Board of Guardians, and also large housing schemes for the Bromley and Chislehurst Rural District Councils. He designed the Model Welfare Centre, Shoreditch, and was responsible for alterations and additions to the Theological College, Ely. In conjunction with Mr. Brook Kitchin he built the Queen Mary's Hospital, Hampstead.

In 1931 he was appointed Architect to the Governors of Dulwich College and was responsible for the new Pavilion as well as new fives and squash courts, while at Alleyn's School he was engaged at the time of his death in the erection of a new library and buttery and here also he had built new fives courts. He was also responsible for the buildings of James Allen's Girls' School. He always took the greatest interest in everything connected with the Foundation of Dulwich, and the memorial doorways at the College Chapel are examples of his work. He was elected an Estates Governor in 1923 and devoted much time and attention to the working of the Estates: for the last two years he had been chairman of the Board. He will be much missed by all who knew him and his place will be hard to fill.

## F. A. POWELL [F.]

We regret to record the death on 11 October of Mr. Frederick Atkinson Powell, a Fellow of the Institute, aged 82.

Mr. Powell was educated at Monmouth Grammar School and was articled to Professor Banister Fletcher, and also studied at the Royal Academy Architectural School. He started practice in about 1883 and was joined twenty years ago by Mr. J. A. Pywell.

Among his chief architectural works are Rollo Hall, Monmouth; the Beaufoy Institute, Kennington; the Kingsdown Links Hotel; a nurses' home for the Lambeth Guardians, and numerous private houses and factories.

Mr. Powell was Mayor of Lambeth in 1903 and in 1906 and 1907, and was a prominent Freemason. He was P.G.St.Br. in Grand Lodge in 1902, and was promoted to P.A.G.D.C. in 1924, and was a member of a large number of Lodges and Chapters. He is succeeded in practice by his partner, Mr. J. A. Pywell [L.].

## FRANK STEPHEN GRANGER [A.]

Professor Frank Granger, who died on 22 October last year, is known to architects chiefly as the most recent translator of the Works of Vitruvius. His *Loeb Classics* edition, published in 1931 and 1934 in two volumes, is an exact scholarly work which almost certainly will provide future students for many years with the definitive edition of both text and translation. Vitruvian studies, despite the frequent use of Vitruvius's name, has never been a popular recreation; indeed the persons who have attained eminence in this subject in England during the past hundred years hardly reach double figures. For Frank Granger Vitruvius was more than the vehicle merely of his classical interests; during the period at least when he was engaged on his *Loeb* translation, Vitruvian studies were an obsession which dominated every thought and sentence; he saw buildings as it were through Vitruvian glasses; his criticism of buildings and men was dictated by his estimate of the extent to which they conformed to the Vitruvian canon. There were few who could honestly keep pace—or even wish to keep pace—with the dialectical ingenuities by which he would unite all periods and styles under one philosophic Vitruvian umbrella; but to talk with Granger was a refreshing intellectual exercise, an obstacle race with original obstacles provided endlessly by Granger's erudite and ingenious mind.

Although the writer cannot speak with personal knowledge of Granger's buildings it always seemed as if practical building was chiefly valuable to him as providing a peg on which he could hang his philosophic and classical interests. When engaged in building, or perhaps more exactly, when talking about them afterwards, Granger made it evident that they were demonstrations of a method of thought rather than solutions to a problem of living or construction or whatever more normally is the architect's excuse for practice.

His architectural career started under E. W. Godwin in London; he branched off on his own in about 1885-7, and built several small buildings at Crewe, Cheshire, and towards the end of his life built a wing to University College, Nottingham, where from 1893 to his retirement in 1935 he was Professor of Classics and Philosophy. After 1935 he held the Chair of Philosophy only. For many years he was closely associated with University College, London, where he was

Vice-Principal in 1914 and Examiner in Philosophy, 1923. Among his publications, in addition to the *Loeb* Vitruvius were works on the Psychological basis of Fine Art, 1887; Psychology, 1891; Theophrastus' Theory of Reason, 1892, and other books on sociology, religion, art and philosophy. He was a frequent and much valued contributor to the R.I.B.A. journals. Recent articles were those on the Parthenon and the Baroque (17 October 1931) and the Greek origin of the Parthenon (26 November 1932). His last contribution on the principles of Greek architecture, which was received a short while ago, will be published soon.

Professor Granger was a loyal son of Nottingham. He was born there in 1864. His wife, Annie Ball, was a Nottingham woman and almost all his professional and professional career was spent in his native city. Those who had the pleasure of his company and were able to engage with him in hectic, amusing and purposeful debate, and those who could appreciate his great scholarship in Vitruvian studies will, particularly, feel the loss to the profession of a rare, original and refreshing character.

## WILLIAM JOSEPH BALLARD [Ret. L.]

Mr. W. J. Ballard, who died on 9 June, was born in 1834, and was first apprenticed when he was 16 to Fred. Horton, painting contractor. But in 1875 he was articled to David Smith & Son, and for seven years he was chief assistant to the firm.

He studied art at Severn Street evening class and also at the old School of Art, and before he was 20, in 1873, Mr. Ballard secured the full art teacher's certificate. He assisted the late Mr. Joseph Seers in many works of decoration during this period, and in 1875 assisted in the decoration of the Birmingham Town Hall.

In 1876 he began his association with technical education in the city, and became an art teacher at Howard Street Institute, which was a converted factory. The following September he took a part in conducting the science and art classes at Heneage Street School.

Technical classes were begun in 1891 at the Midland Institute, and Mr. Ballard became head teacher of architectural drawing and building construction, and on the completion of the Technical School he became chief lecturer in building construction. He was an original member of Birmingham Architectural Association since its foundation 60 years ago.

Ten years ago he resigned his lectureship in building construction, a position which he held for 50 years with distinction.

## JOSEPH PAGE [L.]

Mr. Joseph Page [L.], who died on 7 October 1936, was born in 1872 and practised as assistant architect and surveyor to various offices in Leeds. He served his articles with C. W. Richardson, architect and surveyor of Wakefield, and first became an assistant to Messrs. Thomas Winn & Sons. Later he worked with Messrs. G. F. Bowman & Son and Messrs. Hepper & Sons, and for over twenty years prior to his death he was surveyor to the firm of Josiah Walker, of Armley, Leeds.

Mr. Page was much valued by everyone for whom he worked. He leaves a widow and one son.



## ALLIED SOCIETIES

### MANCHESTER SOCIETY OF ARCHITECTS

#### PRESIDENTIAL ADDRESS

In the absence, through illness, of the President, Lieut.-Colonel George Westcott, O.B.E. [F.], Mr. W. A. Johnson [F.] read Colonel Westcott's presidential address, in the course of which he drew attention to the work undertaken by the Manchester Society in addition to strictly architectural work.

During the session the Society had given attention to the House Panel, but this could not be considered at present as entirely successful, but more notice would be given to it during the coming year.

The Society had also delegated certain of its members to serve on sub-panels of the C.P.R.E., the Civic Advisory Committee and the Joint Committee of Architects and Builders. The latter body was, in his opinion, of great value not only to the contractors and themselves but to the community generally. The Joint Committee brought a full understanding into their work in general. Colonel Westcott had been so impressed with the beneficial work of this Joint Committee that he felt that it would be advantageous if a further committee could be formed to bring the craftsmen also into closer touch with the profession. Apprentices in the building trade might obtain more consideration, since every architect realised how much depended on the skill and care of the well-trained craftsman.

The President then referred to the changed outlook on the profession by public authorities and the public generally, so that architects were in much greater demand and trained men leaving the schools of architecture immediately found employment.

The greater demand for the services of the architect was no doubt brought about by the rapid developments in nearly all districts by the replanning and expansion. In the case of large cities, such as Manchester, expansion was quite natural, but the first necessity in this expansion was to have definite plans laid down for main roads. In the past Manchester had been obviously lacking in foresight and could not be said to be in any hurry to remedy past mistakes.

But town planning proposals for a built-up area had to be applied with circumspection. The effect of restrictions as to access and sterilisation of building depth, if applied to a built-up area such as the centre of Manchester would be very serious. For instance, Market Street, Manchester, was part of a classified road and the estimated cost of a comparatively small widening between Deansgate and High Street had been approximately estimated at £128,000 for land only. From this it would be gathered that it would not be feasible to apply restrictions in such an area.

In open country, however, the restrictions could be applied usefully, and would no doubt in the future be the means of providing main trunk roads which, being freed from frequent road junctions and access ways, would be safe for vehicular traffic, and also allow of fast travel.

In the development of new areas it was important that attention should be given to the large amount of "jerry building" which is being carried out; but this was being watched by the Building Committee of the Manchester City Council. For the Housing Committee was at present only building for persons moved from slum areas and new housing for people not living in such areas was in the hands of private enterprise; and there was more private house building to-day than at any time since the war. Yet from the standard of work, both architecturally and structurally, it would appear that the better qualified architect did not get much of this work. The result could be seen in our suburban areas where, generally speaking, it is unfortunate.

The chief defects appeared to be unsatisfactory brickwork and

woodwork. Bricks were manufactured at too great a speed and timber was not properly seasoned. Besides this, there was definitely an absence of skilled craftsmanship, and the present training of young craftsmen left much to be desired—especially in brick-laying.

Dignity was a quality which at least the main streets of a city should possess, but a series of unrelated façades, even though they might be good individually, were collectively chaotic. It was particularly important that there should be uniformity in the levels of shop fronts: most shopping streets presented a ragged line of shop fronts which contributed very greatly to the general untidiness of street façades. But co-operation ought not to be impossible to get, and then the appearance of streets would gain tremendously.

After Mr. Johnson had read the President's speech, the vote of thanks was proposed by Mr. G. B. Howcroft [A.].

### THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

On Friday 16 October, the members of the Birmingham and Five Counties Architectural Association met for the first meeting of the current session in the Galleries of the Royal Birmingham Society of Artists to hear an address by their President, Mr. Alfred Hale [F.].

After thanking the members for electing him to be their President for a second time, Mr. Hale referred to the work of the past year and spoke appreciatively of the help he had received from the retiring Hon. Secretary, Mr. A. S. Edwards [A.]. He also referred to the desirability of the Association having its own rooms, where its library could be housed, its meetings held, and its secretarial work carried on, and he added that this matter was now receiving the attention of the Council.

The President then reminded the members that, as the Association was allied to the R.I.B.A., it was incumbent upon them to act in accordance with the Institute Rules and Codes of Procedure. Especially he called attention to the "Code of Professional Practice" and the "Regulations governing Competitions," and advised any who had not already done so to make themselves familiar with their contents. Otherwise, quite innocently, they might find themselves in trouble. Another matter to which he referred was the advisability of everyone, as soon as eligible, applying for registration to the Registration Council, and to remember that names are removed from the Register if the annual payment of 6s. 8d. is allowed to lapse.

With regard to more general matters, the President said that many of the problems of town planning, slum clearance, ribbon development, and so on, have been brought about through lack of foresight in the past. Fortunately these short-sighted methods of procedure were now passing away, but the percentage of buildings designed by qualified architects was not so large as it should be. Every year small estates were laid out, and houses and factories planned and erected, without their aid, to the detriment not only of the district, but to the future owner and occupier.

In the employment of qualified architects Birmingham city authorities were setting a good example, and the Town Planning Act had provided the machinery for creating Advisory Panels, upon which architects serve. Where these Panels were in existence and properly run, a decrease in badly designed buildings should soon become apparent.

A vote of thanks to the President for his address was proposed by Mr. William T. Benslyn [F.]. This was supported by several of the members present, and when put to the meeting by Mr. S. N. Cooke [F.], Vice-President, it was carried by acclamation.

## ROYAL SOCIETY OF ULSTER ARCHITECTS

Mr. R. S. Wilshire, M.C. [F.], presided at a dinner held by the Society on 20 November at the Grand Central Hotel, Belfast, at which Lord Charlemont, proposing the toast of the R.I.B.A., recalled his own work as an architect, and hoped that the standard of architecture in Ulster would improve. The Northern Government had done much to raise it in their building of schools, but much remained to be done to stimulate public taste and interest.

Mr. Percy Thomas, in reply, said that the public were taking an increasing interest in architecture, but the Institute had great responsibilities in bettering architecture in its widest sense, and in making the position of the architect higher than ever in the public demand. Fine buildings by architects were an asset to a city, and Belfast compared well with others in her City Hall; municipal authorities should, as Belfast did, set an example in architectural art.

Mr. Wilshire, welcoming Mr. Thomas, spoke of the strides that had been made, since the Society's last dinner, in town-planning. By now everyone realised how important it is that the great asset we possess of magnificent scenery is too valuable both materially and spiritually to be destroyed by individualist lack of imagination. He thought it worth considering whether, pending the approval of all the different authorities' schemes, in such outstanding cases as the Coast Road, whether the Government should not declare such a case "a monument of national importance" to prevent further undesirable development until the authorities concerned through whose area the road passes have time to produce a definite and agreed scheme.

Some might think it would take a long time for ten or eleven local authorities to arrive at a common agreement, but he suggested it would all be quite simple by holding a competition and asking architects and town-planners to submit schemes for the preservation and development of the Coast Road.

To-day the housing problem was nearly solved, and Belfast as a city nearly completely built up, so that the call for the extension of the city's boundaries is sufficiently necessary for the City Council to be giving serious consideration to this need. Herein was a great opportunity for the future if the city boundaries are extended to see that they as a community should tackle the problem in a really statesmanlike manner for the common good, and see that for the future development is regulated on sound and wise lines.

Mr. F. W. Ogilvie, Vice-Chancellor of Queen's University, proposed the toast of "The Society." "The Guests" was proposed by Mr. T. R. Eager [F.], Ulster Vice-President, and responded to by Sir Ian MacAlister, M.A., secretary R.I.B.A.; Mr. Adrian Robinson, assistant secretary Ministry of Home Affairs; Mr. H. Allberry [A.], President Royal Institute of Architects, Ireland; and Alderman D. Hall Christie, M.P., Mayor of Coleraine.

## SOUTH WALES INSTITUTE

## CENTRAL BRANCH

Under the auspices of the South Wales Institute of Architects (Central Branch) and the Institute of Builders a lecture with lantern illustrations, entitled "Modern Architecture: Fashions and Tendencies," was given by Mr. O. P. Milne [F.] on Friday, 4 December, at the Engineers' Institute, Cardiff.

Mr. Milne dealt with architecture as an expression of the ideals of a people, asking what impression will future generations form of our civilisation from our present-day architecture, and surveyed the ideas and influences that have affected our architecture from the opening of the century and showed how the art is divesting itself of traditional forms and ornament.

A hearty vote of thanks to the lecturer was proposed by Mr. H. Price, seconded by Mr. W. S. Purchon, supported by Mr. T. Alwyn Lloyd, and carried with acclamation. Mr. E. A. Ward presided over a representative audience of architects, builders and others who are interested in the art of architecture.

## WEST YORKSHIRE SOCIETY

## ARCHITECTURE AND THE DICTATORS

Mr. R. A. Duncan [A.] lectured to the Society on 10 December on the subject of the present-day radical changes in architecture, which were indicative of equally important social changes.

Illustrating his remarks with a series of lantern slides, the lecturer said that a dictator had of necessity to present a façade of a demonstration of his beliefs and policy, and he used the arts as propaganda material. The development of the arts under a dictatorship, whether of the Right or of the Left, was to a great extent artificial, and natural growth was warped.

Germany was the home of modern architecture with its international flavour, but with the rise of Hitler it was dubbed the "Jewish Renaissance" and discouraged, and since there has been a marked return to romanticism. The Russians had first been attracted by modern architecture because of its difference from the Tsarist styles. Their limited knowledge of general design and of technical requirements resulted in buildings unsuited to Russian conditions and climate. Consequently, of recent years their architecture has returned to more traditional forms. Under Mussolini, the first examples of architecture in Italy were experimental, but the latest buildings have shown an increasing Imperialist swagger; an attempt to proclaim Italians as the inheritors of the Roman Empire.

Architecture under a dictator was not necessarily good, as it was produced mainly as propaganda. Neither was democracy a good patron of architecture, as most of the work was sponsored by people lacking a good cultural background.

The chair was occupied by Mr. Norval R. Paxton, M.C. [A.], Vice-President of the Society.

## LEICESTER AND LEICESTERSHIRE SOCIETY

## ANNUAL DINNER

The Society held its annual dinner on 3 December, at which about 180 people were present, including the Mayor of Leicester and the President of the R.I.B.A.

Mr. Percy Thomas, in responding to the toast of "The Institute," urged the judicious planning of the country on lines that would last for many years. The Restriction of Ribbon Development Act would not preserve the countryside; a more drastic act and a great national planning scheme for the towns was needed, and the Government and local authorities would look to architects to solve the problems involved in such large-scale and long-term planning.

Mr. Clement Stretton, who presided, proposed the toast of "The Institute," and Mr. J. R. Corah, president of the Leicester and County Chamber of Commerce, proposed the toast of "The City of Leicester," to which the Mayor of Leicester responded.

## NOTTINGHAM, DERBY AND LINCOLN

## ARCHITECTURAL SOCIETY

## MACHINE INFLUENCE ON FURNITURE

The influence of architecture on the design of furniture was dealt with by Mr. Gordon Russell, of Broadway, Worcestershire, when he addressed a meeting of the Nottingham, Derby and Lincoln Architectural Society on 11 November.

Mr. Russell showed how the machine had created a revolution in the production of furniture by utilising what were practically new materials. He explained that the large flat surfaces of to-day were made possible by the use of laminated board and plywood—which again had only been made possible by machinery.

Mr. C. Howitt, President of the Society, was in the chair.

## LIVERPOOL ARCHITECTURAL ASSOCIATION

## CHRISTMAS DANCE

The L.A.S. held a Christmas Dance on 11 December in the Bluecoat Chambers, Liverpool. This was a successful revival after a lapse of over thirty years, and it was attended by a large number of people, among whom were Mr. B. M. Ward and Mrs. Ward. Mr. and Mrs. Leonard Burnish, Mr. and Mrs. A. H. Barnes and Miss Margaret Hall, the ex-Lady Mayoress.

## SCHOOL NOTES

## WELSH SCHOOL

## EXHIBITION OF DESIGNS FOR CARDIFF STREET DECORATIONS FOR THE CORONATION

An exhibition of the designs prepared by the senior students in the Welsh School of Architecture, the Technical College, Cardiff, was held in the Assembly Hall of the Technical College on Thursday, 5 November. They were prepared in a competition which was held in association with the South Wales Institute of Architects (Central Branch), and showed the great advantages which are to be derived from the use of a design scheme in which unity, harmony and dignity are combined. Prizes, offered by the Cardiff Civic Society, were divided equally between Mr. N. P. Thomas and Mr. J. T. Butler.

The members of the Jury awarding the prizes were Mr. Percy Thomas, O.B.E., President of the R.I.B.A., Mr. W. S. Purchon, M.A. [F.], President of the South Wales Institute of Architects and Head of the Welsh School of Architecture, the Technical College, Cardiff, and Mr. Lewis John, Senior Lecturer in Architecture.

THE LEEDS SCHOOL OF ARCHITECTURE  
COLLEGE OF ART

Messrs. G. & T. Earle, Ltd., the well-known cement manufacturers, have offered to present a prize in books to the Leeds

School of Architecture. The prize will be awarded on the work carried out during the second year, and the books, which will be selected by the student, are to be chosen with a view to covering, in particular, the courses in steel and reinforced concrete design.

The award of this prize is largely due to the interest taken in the School by Mr. G. F. Earle and Mr. G. McLean Gibson, and follows closely on the announcement of the scholarship in Planning which was recently awarded to the School through the interest of Sir Frederick Marquis.

## BRIGHTON SCHOOL OF ART

## COURSE OF LECTURES

During the winter and spring a course of lectures which have been organised by the Brighton School of Art and the South-Eastern Society of Architects will be given at the Brighton School of Art. Mr. R. Goulburn Lovell [F.] will lecture on Central Europe; Mr. H. W. Fincham on Rambles in the Pyrenees; Mr. A. C. Bossom, M.P. [F.] on Architectural Control; Mr. E. H. B. Boulton on Recent Developments on the Use of Timber; Mr. John Denman [F.] on Some Aspects of Architecture; Mr. C. J. Morreau [F.] on Noise on Buildings, and Professor S. D. Adshead [F.] on Some Aspects of Town Planning.

Further particulars can be had from the Secretary, The School of Art, Grand Parade, Brighton.

## Membership Lists

## R.I.B.A. PROBATIONERS

During the month of December 1936 the following were enrolled as Probationers of the Royal Institute:—

ANDREWS: LEONARD ERNEST, 70 Patshull Road, Kentish Town, N.W.5.

AUCKLAND: NORMAN JOHN, 15 Penylan Road, Cardiff.

BALDWIN: GEOFFREY EDMUND, The Hollies, Barton Fields, Canterbury.

BARCLAY: ALEXANDER MILLER, 27 Barnes Avenue, Dundee.

BARCLAY: ROBERT LOUIS, 13 Pine Grove, Maidstone, Kent.

BASU: UMAPADA, 23-1 Mansatala Lane, Kidderpore P.O., Calcutta.

BLYTH: PHILIP, "Calgarth," Windygates Road, Leven, Fife.

CLIFFORD: (MISS) PATIENCE LISA, Beaford House Beaford, Winkleigh, North Devon.

COCKE: PETER, 19 Harvard Court, Honeybourne Road, N.W.6.

CONNER: EDWARD GEORGE, 63 Gladys Avenue, North End, Portsmouth.

CROFTS: GUY FRANCIS, "Springfield House," Springfield, Near Dudley.

CUTLER: ANTHONY THRIVES, 6 Branksome Court, East End Road, Finchley, N.2.

DARGE: GEORGE LESLIE, 35 Buckstone Terrace, Edinburgh, 10.

DEMPSTER: WILLIAM, 36 Dimsdale Road, Fulham, S.W.6.

DOOTSON: HARRY, 83 Heaton Moor Road, Stockport, Cheshire.

EVANS: ELLIS CAREY, Three Mile Cottages, Coedpoeth, Near Wrexham.

FAUL: FRED WALTER, 439 East India Dock Road, Poplar, E.14.

FROST: AUGUSTINE THOMAS DILLON, 3 Parkside Road, Reading, Berks.

GILFILLAN: (MISS) JANET CRAIG STEWART, Gracefield, Prestwick, Ayrshire.

HEPPELL: STUART ALLAN BULMER, "Braemar," Black Bull Lane, Cadley, Preston, Lancs.

HOOPER: DAVID VINCENT, 94 High Street, Reigate.

HORSHAM: RONALD JOHN ERIC, "Studland," Cameron Road, Bromley, Kent.

HYDEN: JAMES WILLIAM, "Rock House," 256 Abbey Road, Barrow-in-Furness.

JONES: ARTHUR MYRDDIN, 42 St. Michael's Road, Llandaff, Cardiff.

JULIAN: FRANCIS WILLIAM, 4 Sylvan Terrace, St. Austell, Cornwall.

KUMAWAT: BHANWARLAL PEMALAL, P.W.D. Office, Jaipur, Rajputana, India.

LANCASTER: FRANK HARGREAVES, "Bilsdale House," Laurence Street, Hull Road, York.

MARTIN: JAMES ALLAN, 5 Roxburgh Terrace, Edinburgh.

MATHIAS: FREDERICK DAVID, 50 Eardley Crescent, S.W.5.

MORGAN: (MISS) MARGARET REID, c/o Messrs. Wilson & Mason, Windsor House, Victoria Street, S.W.1.

MOSS: RICHARD GRENVILLE, Hurst, West Hill, Sanderstead, Surrey.

PAGE: ROBERT, 181 Dale Street, Chatham, Kent.

PALMER: HUBERT RALPH, "Moor View," Wickersley Road, Rotherham.

PARKER: ANTHONY GEORGE, "Sherborne House," Needwoode Street, Burton-on-Trent.

PARKINSON: ARTHUR WILLIAM, 44 Clifton Street, Lytham St. Annes.

PHILLIMORE: THE HON. CLAUD, 47 Connaught Street, W.2.

PRAIN: HENRY McDONALD, Inglewood, Invergowrie, By Dundee.

REW: JAMES FINDLAY, Haughhead, Glenogie, By Forfar, Angus.

SHARE: BERTRAM HORWOOD, "Meadowcroft," Stone Lane, Kinver, Staffs.

SIVITER: THOMAS WILLIAM, 7 Green Lane, Blackheath, Birmingham.

SMITH: PETER STANLEY GUNSTONE, 48 Elm Grove Road, Salisbury.

SPITTAL: (MISS) ELIZABETH, 5 Princes Gardens, Glasgow, W.2.

STAMMERS: JOHN RICHARD, Blackthorn, Oakwood Avenue, Purley.

STEWART: WILLIAM, 15 Chadwick Street, Belfast.

SYKES: ERIC WILLIAM, 40 Green Lane, Selby, Yorks.

TANDY: CLIFFORD RONALD VIVIAN, 40 St. Helen's Road, Swansea, Glam.

TINDALL: KENNETH, 39 Whin Bank, Scarborough, Yorks.

TOPHAM: DAVID ERIC, 16 St. Chad's Road, Derby.

TRIMBLE: JOHN ERSKINE, Church Hill, Holywood, Belfast.

TWIDALE: ROBERT BERNARD, "Kohanga," Clipstone Road, Forest Town, Mansfield.

WILSON: HARRY, "Roseneath," 170 Ainsworth Road, Elton, Bury, Lancashire.

## Notices

### THE FIFTH GENERAL MEETING,

MONDAY, 25 JANUARY 1937, AT 8.30 P.M.

The Fifth General Meeting of the Session 1936-1937 will be held at 8.30 p.m. on Monday, 25 January 1937, for the following purposes:—

To read the Minutes of the Fourth General Meeting, held on 11 January 1937.

The President, Mr. Percy E. Thomas, O.B.E., to present the Medals and Prizes, 1937.

Mr. T. A. Darcy Braddell [F.], Chairman of the Board of Architectural Education, to deliver his Address to Architectural Students.

Evening dress optional.

### R.I.B.A. ANNUAL DINNER

FRIDAY, 5 FEBRUARY 1937

The Annual Dinner will take place on Friday, 5 February 1937, at 7 for 7.30 p.m. in the R.I.B.A. Henry Florence Hall, 66 Portland Place, W.1. Full particulars were contained in the circular letter to members enclosed with the JOURNAL for 21 November.

A number of tickets are still available and will be allotted in order of application.

### SOCIAL COMMITTEE PARTY

MONDAY, 8 FEBRUARY 1937

The Social Committee of the R.I.B.A. are giving a party on 8 February to which all members and students are invited. The programme for the evening will be contributed by the various social groups, and sounds very interesting. The approximate times of the various entertainments are as follows: 8.30 p.m. to 1.0 a.m.—Camera Club Exhibition—the subject is "Texture."

9.0 p.m.—A short comedy by the Dramatic Society in the Jarvis Meeting Room.

10.0 p.m. to 1.0 a.m.—A dance in the Henry Florence Hall arranged by the Dance Club.

11.0 p.m.—A cabaret arranged by the Music Group.

In order to facilitate the catering arrangements, members and students are particularly requested to notify the Secretary R.I.B.A., at 66 Portland Place, W.1, by Thursday, 4 February, whether they require single or double tickets. Only one double ticket can be allotted to any one member. Admission will be restricted to members and students who have previously applied for tickets, for which there will be no charge.

### INFORMAL GENERAL MEETINGS

SESSION 1936-1937

The next Informal General Meeting will be held on Wednesday, 10 February 1937, and will be devoted to a discussion on "The Architect in Relation to Science."

Full particulars will be published in due course.

### EXHIBITION OF PRIZE DRAWINGS

The Annual Exhibition of Designs and Drawings submitted for the Prizes and Studentships 1937 will be open at the R.I.B.A. from Tuesday, 12 January to Saturday, 30 January 1937 inclusive. The Exhibition will remain open daily (Sundays excepted), free to the public, between the hours of 10 a.m. and 8 p.m. (Saturdays 10 a.m. and 5 p.m.).

### EXHIBITION OF DESIGNS SUBMITTED IN THE COMPETITION FOR TRAFFIC ROUNDABOUTS

The drawings submitted in the competition between Students of Recognised Schools of Architecture for the design of Traffic Roundabouts with converging roads, including the treatment of street furniture, signs, lighting, etc., will be on exhibition at 66 Portland Place, W.1, from Friday, 15 January, to Saturday, 23 January 1937, inclusive, between the hours of 10 a.m. and 8 p.m. (Saturdays, 10 a.m. and 5 p.m.).

The competition was open to students of the fourth and fifth years in Recognised Schools of Architecture and to students in the Civic Design or Town Planning Departments of such Schools.

### BRITISH ARCHITECTS' CONFERENCE,

LEEDS, 23-26 JUNE 1937

The Annual Conference of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Leeds from 23 to 26 June 1937.

The West Yorkshire Society of Architects have in hand the preparation of a most attractive programme and particulars will be issued in due course.

### ANNUAL SUBSCRIPTIONS

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1937.

The amounts are as follows:—

Fellows .. .. .	£5 5 0
Associates .. .. .	£3 3 0
Licentiates .. .. .	£3 3 0
Students .. .. .	£1 1 0
Subscribers .. .. .	£1 1 0

NOTE.—By a resolution of the Council dated 20 July 1931 the subscriptions of R.I.B.A. members in the transoceanic Dominions who are also members of Allied Societies in those Dominions are reduced to the following amounts as from 1 January 1932:—

Fellows .. .. .	£3 3 0
Associates .. .. .	£2 2 0
Licentiates .. .. .	£2 2 0

### COMPOSITION OF SUBSCRIPTIONS FOR LIFE MEMBERSHIP

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. (28 guineas) on being admitted as a Fellow.

In the case of members in the transoceanic Dominions who are members of Allied Societies in those Dominions, the following basis will operate:—

For a Fellow by a payment of £52 10s. (50 guineas).

For an Associate or Licentiate by a payment of £31 10s. (30 guineas), with a further payment of £21 (20 guineas) on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s.



per annum for every completed year of membership of the Royal Institute, with a minimum composition of £6 6s. in the case of Fellows and £4 4s. in the case of Associates and Licentiates.

#### NEW CLASSES OF RETIRED MEMBERS

Under the provisions of the revised Bye-law No. 15 applications may now be received from those members who are eligible for transfer to the class of "Retired Fellows," "Retired Associates," or "Retired Licentiates."

The revised Bye-law is as follows:—

"Any Fellow, Associate or Licentiate who has reached the age of fifty-five and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of 'Retired Fellows,' 'Retired Associates' or 'Retired Licentiates,' as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease. The amount of the annual subscription payable by such 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall be £1 1s. 0d., or such amount as may be determined by resolution of the Council, excepting in the case of those who have paid subscriptions as full members for thirty years, and who shall be exempt from further payment. A 'Retired Fellow,' 'Retired Associate,' or 'Retired Licentiate' shall have the right to use the affix of his class with the word 'Retired' after it, shall be entitled to receive the *JOURNAL* and *Kalendar*, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Bye-law shall affect the rights of persons who at the date of the passing of this Bye-law are members of the classes of 'Retired Fellows' and 'Retired Members of the Society of Architects.'"

#### THE RECEPTION OF NEW MEMBERS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new members at General Meetings. In future new members will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly elected member for this purpose. They will be asked to take their seats on arrival in a special row of seats reserved and marked for them. At the beginning of the meeting on the invitation being given to present themselves for formal admission each new member will be led up to the Chairman by one supporter, and the Chairman will formally admit them to membership.

The introduction and reception of new members will take place at any of the forthcoming Ordinary General Meetings of the Royal Institute with the exception of the meetings on the following dates:—

- 25 January 1937 (Presentation of Medals and Prizes).
- 12 April 1937 (Presentation of the Royal Gold Medal).

#### DRAFT AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS

Enquiries are frequently received from both architects and local authorities as to whether the Institute publishes any

standard precedent for a form of agreement for use between an architect and a local authority.

Mr. W. E. Watson, formerly the Hon. Secretary of the Practice Standing Committee, has, at the request of the Committee, drafted a form to meet this demand, and this draft has been approved by the Practice Committee and the Council.

Copies can be obtained on application to the Secretary R.I.B.A.

#### THE R.I.B.A. REGISTER OF ASSISTANTS SEEKING ENGAGEMENTS

Members and Students of the R.I.B.A. and the Allied and Associated Societies are reminded that a Register of Assistants seeking engagements is kept at the offices of the Royal Institute.

An assistant seeking employment should obtain from the Secretary R.I.B.A. the necessary form (to be filled up in duplicate) on which particulars must be given as to the applicant's age, qualifications, salary required, references, etc.

The application will hold good for one month from the date of receipt, after which it must be renewed unless the applicant has meanwhile obtained employment.

Architects, whether members of the R.I.B.A. or not, will be furnished on application with the names and addresses of persons desiring employment as assistants, improvers or clerks of works as the case may be. Architects applying for assistants should give the following particulars of their requirements: (1) whether temporary or permanent engagement; (2) junior or senior assistants; (3) particulars of duties and style of work; (4) salary offered.

#### ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 8 March 1937 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 16 January 1937.

#### LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

#### OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

#### NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

## THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

## Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

## ABERDEEN : LAY-OUT OF KINCORTH

The Aberdeen Town Council are to hold a competition for the lay-out of their estate of Kincorth, which will be developed as a "satellite town," and Dr. Thomas Adams, F.S.I., M.T.P.I. [F.], has been appointed to act as Assessor. Conditions are not yet available.

## BELFAST : NEW WATER OFFICES

The Belfast City and District Water Commissioners are proposing to hold a competition for new Office Buildings and Mr. H. Austen Hall [F.] has been appointed to act as Assessor. Conditions are not yet available.

## BIRMINGHAM : NEW CENTRAL TECHNICAL COLLEGE, ETC.

The Corporation of the City of Birmingham invite architects of British nationality and domiciled in the United Kingdom to submit in competition designs for a new Technical College, Commercial College and College of Art and Crafts.

Assessor : Mr. James R. Adamson [F.].

Premiums : £750, £500, £250.

Last day for receiving designs : 12 March 1937.

Last day for questions : 19 October 1936.

Conditions of the competition may be obtained on application to Dr. P. D. Innes, C.B.E., Chief Education Officer, Margaret Street, Birmingham, 3. Deposit £2 2s.

## DAWLISH : NEW COTTAGE HOSPITAL

The Governors of the Dawlish Cottage Hospital invite architects of British nationality practising within 200 miles of Dawlish to submit in competition designs for a new Cottage Hospital.

Assessor : Mr. Leslie T. Moore, M.C. [F.].

Premiums : £100, £75 and £50.

Last day for sending in designs : 28 April 1937.

Last day for questions : 6 February 1937.

Conditions of the competition may be obtained on application to the Hon. Secretary, Dawlish Cottage Hospital, Dawlish, Devon. Deposit, £1 1s.

## DUNDEE : COLLEGE OF ART

The Dundee Institute of Art and Technology are to hold a competition for the Duncan of Jordanstone College of Art and Mr. J. R. Leathart [F.], has been appointed to act as Assessor. Conditions are not yet available.

## EDMONTON : NEW TOWN HALL BUILDINGS

The Edmonton Urban District Council are proposing to hold a competition for new Town Hall Buildings, and Mr. E. Berry Webber [A.] has been appointed to act as Assessor. No conditions are available yet.

## GOSPORT : LIMITED COMPETITION FOR A NEW ELEMENTARY SCHOOL

The Education Committee of the Borough of Gosport propose to invite architects resident or practising in Gosport and Portsmouth to submit in competition designs for a new Elementary School to be erected on a site between Elson Road and Rydal Road.

Assessor : Mr. Geoffrey C. Wilson [F.].

Premiums : £100, £50, and £25.

Conditions are not yet available.

## HACKNEY : RECONSTRUCTION OF CENTRAL BATHS

The Hackney Borough Council are proposing to hold a competition for the reconstruction of the Central Baths, and Mr. Frederick J. Horth [F.] has been nominated to act as Assessor. Conditions are not yet available.

## KEIGHLEY : NEW SCHOOL

The Keighley Education Committee are proposing to hold a competition for a new Council School at Guard House. Conditions are not yet available.

## LEAMINGTON SPA : NEW POLICE AND FIRE BRIGADE HEADQUARTERS

The Town Council of the Borough of Royal Leamington Spa invite architects in the area of the Birmingham and Five Counties Architectural Association to submit in competition designs for new Police and Fire Brigade Headquarters to be erected at a cost of approximately £50,000.

Assessor : Mr. R. Norman Mackellar [F.].

Premiums : £150, £100 and £70.

Last day for submitting designs : 5 March 1937.

Last day for questions : 11 December 1936.

## "NEWS CHRONICLE" SCHOOLS COMPETITION

The *News Chronicle* invites architects to submit in competition designs for two types of schools.

(a) A large Senior Mixed Elementary School for 480 children, suitable for an Urban District.

(b) A smaller Senior Mixed Elementary School for 160 children in rural surroundings.

Assessors: Mr. W. G. Newton, M.C. [F].  
Mr. G. E. Kendall, O.B.E. [F].  
Mr. E. B. O'Rourke [A].

Premiums: Type (a), £500, £200 and £100; Type (b), £300 and £100.

Last day for submitting designs: 1 February 1937.

Conditions of the competition may be obtained on application to Schools Architectural Competition, *News Chronicle*, 19-22 Bouverie Street, London, E.C.4. Deposit 10s.

#### SOUTH SHIELDS: ASSEMBLY HALL AND LIBRARY

The South Shields Town Council propose to hold a competition for an Assembly Hall and Library to be erected on a site at the rear of the Town Hall. Mr. Arthur J. Hope [F.] has been appointed to act as Assessor. Conditions are not yet available.

#### SYDNEY, N.S.W.: EXTENSION OF ST. ANDREW'S CATHEDRAL

The following cablegram has been received from Mr. B. J. Waterhouse [F.], one of the Assessors in the above competition.

"Please inform competitors closing date St. Andrew's competition extended First June, Thirty-seven. Answers questions sent. Waterhouse."

#### TROON: HOUSING LAYOUT AND DESIGN

The Troon Town Council invite Chartered and/or Registered architects in private practice in Scotland to submit, in competition, designs for the layout and design of 400 houses on Muirhead Housing Site.

Assessor: Mr. Charles G. Soutar [F.], President of the Royal Incorporation of Architects in Scotland.

Premiums: £150, £100 and £50.

Last day for submitting designs: 1 February 1937.

Last day for questions: 14 December 1936.

Conditions of the competition may be obtained on application to the Joint Town Clerks, Council Chambers, Troon. Deposit £1 1s.

#### CARPET DESIGN COMPETITION

The *Furnishing Trades Organiser* is promoting a competition for designs for five types of carpet with two prizes in each class of £75 and £2 10s. There is also a special prize of £2 10s. for the best design submitted by a student aged 18 or under. Students and past-students of recognised Schools of Art or Technology in the British Isles are eligible to compete. Full conditions of the competition are published in the *Furnishing Trades Organiser* for January 1937. There is no entrance fee, and designs have to be submitted not later than 31 March 1937.

#### COMPETITION RESULTS

##### GLOUCESTER: NEW TECHNICAL COLLEGE

1. Messrs. E. H. Hickton [A.] and R. G. Madeley [A.] (Walsall) in association with Mr. Geoffrey W. Salt [A.] (Birmingham).

2. Messrs. Horace Farquharson [F.] and D. H. McMorran [A.] (London).

3. Mr. Rowland V. Taylor [A.] Taunton.

#### WATFORD AND BISHOP'S STORTFORD: POLICE STATIONS, ETC.

Watford: Messrs. S. N. Cooke and W. N. Twist [FF.] (Birmingham).

Bishop's Stortford: Messrs. Vine and Vine [A.A.] (London).

## Members' Column

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

#### OFFICE ACCOMMODATION TO LET

F.R.I.B.A., who has recently taken a suite of ground floor offices in Stratford Place, W.1, would be glad to sub-let part of the accommodation. For particulars apply to Box No. 3137, c/o Secretary R.I.B.A.

ADVERTISER vacating (for larger offices) convenient suite of three light rooms, second floor, rent £90 per annum inclusive.—"F.R.I.B.A." Holborn 4016.

F.R.I.B.A. has three rooms in Westminster to let for short period remaining of lease, which could probably be renewed. Accommodation is in building of semi-private character and consists of three rooms, one suitable as draughtsmen's office and two as private rooms, either of which could be used for draughtsmen.—Apply Box No. 6126, c/o Secretary R.I.B.A.

A.R.I.B.A., with pleasant offices in the Temple, offers furnished accommodation to another architect or surveyor on moderate terms. Good opportunity for a young practitioner or provincial firm requiring London address. Write Box No. 1137, c/o Secretary R.I.B.A.

FELLOW has a small furnished office to let in the Strand, near Trafalgar Square. It is self-contained, on the 3rd floor, and fitted with electric light and gas radiator. Low inclusive rent.—Write Box No. 6137, c/o Secretary R.I.B.A.

#### OFFICE ACCOMMODATION WANTED

MEMBER with small but steadily improving practice wishes to occupy spare office accommodation (2 rooms) in West End office where he can carry on independently in return for services or a working arrangement. Please write Box No. 2137, c/o Secretary R.I.B.A.

#### SHARE OF OFFICE REQUIRED

MEMBER [F.], requires at once share of office in or near Gray's Inn. Reply to Box No. 5126, c/o Secretary R.I.B.A.

#### DISSOLUTION OF PARTNERSHIP

THE partnership between Erich Mendelsohn and Serge Chermayeff [F.] has been dissolved by mutual consent as from October 1936.

Erich Mendelsohn will practise at 17 Berkeley Square, W.1. Serge Chermayeff will continue to practise at 173 Oxford Street, W.1, until the early spring.

#### PRACTICE OR PARTNERSHIP WANTED

A.R.I.B.A., at present in official position overseas, is desirous of purchasing a practice or obtaining a partnership in England. Special knowledge of reinforced concrete construction. Some capital available. Apply Box No. 4137, c/o Secretary R.I.B.A.

## NEW PARTNERSHIP

MESSRS. B. R. GRIBBON [*F.*] and G. H. FOGGITT [*F.*] have taken into partnership their chief assistant, Mr. H. J. Brown [*J.*]. The firm (previously Messrs. Chorley, Gribbon & Foggitt), will be known as Messrs. Gribbon, Foggitt & Brown, and the practice will be continued at 3 Park Place, Leeds, 1.

## PARTNERSHIPS WANTED

ASSOCIATE (aged 46), with considerable experience of modern work, now in partnership abroad, desires to purchase a share in practice in Wessex, preferably Somerset. Apply Box No. 1126, c/o Secretary R.I.B.A.

YOUNG ARCHITECT (A.R.I.B.A.), with ideas and considerable experience, interested only in good modern design, wishes to buy a partnership in a suitable practice, preferably in London, Birmingham or Coventry. Apply Box No. 2266, c/o Secretary R.I.B.A.

ASSOCIATE, public school and university education, 9 years' experience in leading architect's office, desires to purchase share in well-established practice.—Reply Box No. 5137, c/o Secretary R.I.B.A.

## CHANGES OF ADDRESS

MESSRS. ADAMS, HOLDEN & PEARSON [*FF.*] have removed their offices to 25 and 26 Torrington Square, W.C.1. Mus. 3033-3034.

MESSRS. G. DUDLEY HARBON [*F.*] & ALLANSON HICK [*L.*] have removed to No. 4 Bond Street, Hull. The telephone number remains as before, 31155.

DR. THOMAS ADAMS, F.S.I. [*F.*], has, on the dissolution of the partnership of Adams, Thompson & Fry, by mutual consent, moved to Bush House, Aldwych, London, W.C.2, where he will practise as General Consultant in Town Planning, Estate Planning and Landscape Architecture. Telephone: Temple Bar 9470.

MR. JAMES K. WINNER [*Student*] has removed to c/o The Penn Club, 9 Tavistock Square, W.C.1.

MR. BERNARD HENRY DALE [*Student*] has changed his office address to Haddon Hall, Ogle Road, Above Bar, Southampton. Tel. No. Southampton 5560, as before.

MR. R. SEIFERT [*J.*] has moved to 114-116 Leysian Buildings, City Road, E.C.1. Tel. Clerkenwell 4717.

MR. J. T. MALLORIE [*Student*] has moved to 4 The Riviera, Sandgate, Kent.

MESSRS. MITCHELL & BRIDGWATER [*J.L.*] have moved to 42 Bruton Place, Berkeley Square, W.1.

MR. SANT PRASAD SATSANGI [*Student*] has changed his address to Central Public Works Department, Imperial Secretariat, New Delhi.

MR. JANARDAN DALSUKHRAM SHASTRI [*Student*] has changed his address to Central Public Works Department, Imperial Secretariat, New Delhi.

MR. W. DAVID HARTLEY [*F.*] has transferred his practice to 14 Mackenzie Street, Slough. Telephone 926.

MR. THOMAS J. HASELDEN [*Student*] has moved with Messrs. Adams, Holden & Pearson to 26 Torrington Square, London, W.C.1.

## CORRECTION IN ADDRESS

THE present office address of Mr. J. D. Hossack, O.B.E. [*F.*] is 52 Seymour Street, Portman Square, W.1, and not 52 Portman Square, as printed in the current issue of the R.I.B.A. *Kalendar*.

## Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL  
HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which

may be obtained from the Secretary of the Society, 26 Buckingham Gate, London, S.W.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement, and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

## A.B.S. Insurance Department

### PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

This scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies.

The benefits under the scheme include:—

(1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.

(2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1, but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.

(3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependant from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

Pension benefit only may be secured if desired and the pension commuted for a cash sum.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

### R.I.B.A. JOURNAL

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